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A Play in four acts with a prologue and epilogue presented by Mr. Anthony Prinsep at the Globe Theatre on Friday, November 6.

PROLOGUE.

An Old Woman..Margaret Bannerman
A Young Girl ..... Babs Roberts.

ACT I.

Mariette ..... Constance Burleigh
Claudet ..... A. Scott-Gatty
Elise ..... Violet Fairbrother
Jacques ..... Cyril Cunningham
Bouillard ..... E. A. Walker
Madelon ..... Margaret Bannerman

ACT II.

Madelon ..... Margaret Bannerman
Rosalie ..... Marjorie Day
La Poule ..... Constance Burleigh
Salignac ..... Herbert Grimwood
Freddie Maynard .... Francis Lister
Victor Lebeau .... Geoffrey Hammond
A Driver ..... E. A. Walker
An Organ Grinder .... Stanley Pearce
Count Carlo Boretti .... A Scott-Gatty

ACT III.

Madelon ..... Margaret Bannerman
Rosalie ..... Marjorie Day
Victor Lebeau .... Geoffrey Hammond
Baroness Dax .... Violet Fairbrother
Count Carlo Boretti .... A Scott-Gatty
Felix de Parme ..... Algernon West
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ACT IV.

Freddie Maynard ..... Francis Lister
A Guide ..... J. P. Roberts
Madelon ..... Margaret Bannerman
A Young Sailor .. Cyril Cunningham
Another Sailor ..... Algernon West
A Policeman ..... E. A. Walker
A Wardress ..... Elga Myers
Father St. Joseph .. Herbert Grimwood

EPILOGUE.

An Old Woman..Margaret Bannerman
A Young Girl ..... Babs Roberts

The technique of "Lullaby" is really of the Cinema. In a dozen or so scenes, the author has set out to present the life of one of "the women that men have forgotten" (to whom the play is dedicated) from birth to old age. If these short, sharp flashes of Madelon's downward career had touched life at any point, we might have heralded an interesting and moving play. But Mr. Edward Knoblock's chronicle was born of the theatre, and it was impossible to be moved by a character who, at the beginning of her life—even for the sake of her child—steps from lover to lover with such facile ease. "Life is a trap" is the text of the play. It was a useful trade-mark for the business carried on by the objectionable Salignac, who was, among other things, a receiver of stolen goods and a procurer in a mild way, but if the author imagines that he has carried out this philosophic axiom in "Lullaby," he is mistaken. Seriously he has not convinced us of anything at all. Life may be a trap; it may be out to "take us and break us," but if the author has done anything, he has shown that it is nothing of the sort, for all the time one felt that Madelon never once stood up against fate. She is just the sentimentalisation of an idea and no more.

We see her first as a baby in a cottage in Normandy, where we are also shown the weak faithless father making love to the buxom maidservant. Seventeen years later Madelon is about to have a child, and the said maidservant—now the girl's stepmother—prevents the marriage with the youth who loves her and is the cause of her "trouble." We learn in this act that under the French law a young man cannot marry without his father's consent.

So Madelon goes to Paris, and henceforward we hear no more of her father, although he seemed to have cared for her very much. She has her baby and earns a meagre living as a seamstress until Freddie Maynard, an American painter, comes along, falls in love with her, and induces her—for the sake of the baby—to live with him at his cottage at Barbizon. For two years they live in an idyll, and, although he keeps protesting that he does not look upon her as "that kind of woman," and that their's is an "ever and ever" affair, there is no suggestion that they should marry. Then Freddie is called back home, and some months later, when she is down and out, she hears that he will not return. Opportunely an Italian Count appears on the scene, and the specious Salignac for a consideration convinces her (much too easily) that he is a way out of her difficulties.

A theatrical fate, however, is hard on the poor girl's heels. In the three years of their association her aristocratic protector has grown so fond of her that now he proposes marriage, but on the eve of the wedding he is arrested as a jewel thief. He goes to prison cursing her, for, unwittingly (and for the sake of the child), she was the cause of his downfall. Then she tries suicide, but, as life had more misery in store, she recovers from the poison, and, twenty years later, is found, hennaed and painted, carrying on a precarious trade as a common prostitute in Tunis. She has only one scruple left, because her son is a sailor she will have nothing to do with seafaring men. Here Freddie, now prosperous and married, meets her again, and there is a painful interview, but as he is leaving at once he thrusts a bundle of notes into her hands and departs. But life is relentless, the money is a trap. She gets embroiled in a quarrel with a drunken sailor to whom she has refused her wares. He is shot accident-

(Continued at foot of col. 5).

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"CHARLOT'S REVUE."

November Issue at the Prince of Wales.

One of the aims of revue is intimacy. And an audience has never been brought more closely into contact with the performers than in Mr. Ronald Jeans new sketch, "Fate," which is one of the features of the new edition of "Charlot's Revue" at the Prince of Wales. The members of the audience are allowed to co-operate with the author in developing an ordinary example of the triangular drama. At various stages they are asked to decide crucial points, as, for example, whether the heroine should choose the husband or the lover, should the latter be strangled, and so on. It is claimed that there are over two hundred alternatives, all of which have been anticipated by Mr. Jeans and can be played by Mr. Edmund Gwenn, Miss Dorothy Dickson and Mr. Cyril Ritchard, who appear in the sketch. The audience on Thursday entered into the thing splendidly, and to show that there was no "kidding"—as Mr. Gwenn put it—it was repeated at the end of the evening after the finale with other alternatives at the critical moments. "Fate" is one of the most diverting, and certainly one of the most original, items ever seen in a revue.

Another novel notion, which also came off, was "Off the Lines," by Mr. H. C. G. Stevens and Mr. Ronald Jeans. A short incident is first acted as it was written, and then we are asked to imagine that the leading man was a few minutes late, and the "inexperienced" actress, taking the other part, started the action before he appeared, and was always three lines in front of him. It has been worked out neatly and wittily, and the effect was extremely amusing.

The whole programme is a great improvement on the last issue. The newly-recruited members of Charlot's Company have settled down comfortably into the show, and the duller items have been discarded. Miss Maisie Gay continues to be one of the greatest attractions. As "Fancy Robinson" (with Mr. Edgar Stoope as a commendably impassive pianist), she gives us the most pointed piece of burlesque to be seen in London, just as her Mrs. 'Arris song, "You don't know what you've got," is the best comic character song since Marie Lloyd "dillied and dallied." Throughout, in various rôles, one of which is by way of being serious, Miss Gay is superb. Miss Dorothy Dickson's fresh, youthful beauty and her graceful dancing adds distinction and charm to the revue. This delightful artiste now gives evidence of more confidence in her work (for she was noticeably nervous at the first performance of the October issue, which was her first time in revue), as her appearances in "A Cup of Coffee" and "Love your Neighbour," a new number by Mr. Graham John and Mr. Geoffrey Gwyther, show. As the principal figure in the two ballets, "The Masque of Millamant" and "Saints and Sinners," Miss Dickson was perfect. Mr. Edmund Gwenn's fine acting and his wonderful sense of character have been given more opportunity and such diversified studies as the husband in Miss Daisy Fisher's rather gruesome sketch with a comic climax, "The Grill," the bluff old Colonel in "Dear Ethel," another good item by Miss Fisher, the tourist with Miss Gay in the amusing song, "Follow Mr. Cook," are all first-rate pieces of acting.

Mr. Cyril Ritchard, who was in the revived "Bubbly" at the Duke of York's recently, is a new-comer this month. He is also a good actor, and his dancing is wonderful to watch.

(Continued from col. 2).

ally, and Freddie's bundle of notes are the incriminating evidence when she is accused of killing the man for his money. Rather than let down Freddie, who has awakened a spark of feeling in her, she goes to prison for twenty years.

In a prologue and epilogue the author has pointed the moral (and, incidentally, upset the theory of determination) when Madelon, now old and haggard, warns a young girl from the garish delights of a dance hall.

Miss Margaret Bannerman acted brilliantly, but even this fine actress could do little with her part in the earlier stages of the play. She suggested innocence and ingenious charm; she was beautiful whenever she spoke of her baby and sang the lullaby refrain that was used to heighten the theme of the story; but she was unable to move us to believe in the character. Her best acting was as the flaming unfortunate who is reduced to hawking her wares in a seaport town, which had its moments of terrible realism. Mr. Francis Lister was so fresh and sincere as the young American painter that he made it the more difficult to understand how he could—even in the circumstances of the play—leave the woman he loved in the lurch. A very clever character study of the thick-voiced Salignac was given by Mr. Herbert Grimwood, and Miss Constance Burleigh showed considerable versatility by doubling the parts of the mother in the first act with the flamboyant La Poule in the middle scenes. Mr. A. Scott-Gatty acted well in two parts, and good work also came from Miss Marjorie Day, in a sincerely felt performance of Madelon's friend, Miss Violet Farebrother, and Mr. Geoffrey Hammond.

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WANTED Musicians for the 1st South Wales Borderers (24th Regt.), particularly Reed Instrumentalists. Single men preferred, recruits or re-enlistments. Apply BANDMASTER, J. L. GECKS, A.R.C.M., South Wales Borderers, Devonport.

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WANTED, First Violin (Rep.). Strong tone. Experienced revue, etc. Twice nightly. Open Monday, Nov. 16. Age, refs., M.D., Grand Theatre, Plymouth.

WANTED for the Hamilton Hippodrome to open Nov. 23, Violin Conductor, terms by arrangement; Violin Leader, terms £3 12s. Also Orchestral Pianist, Solo Cornet, Trombone, Flute and Piccolo and Double Drummer with effects, terms £3 7s. 6d. Strictly sober and capable musicians, and non-Union men only; or would engage a small Orchestra complete.
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WANTED, Male Violinist, permanent. Three mats. weekly. Evens., 6-10. Apply, age and terms, Princess Theatre, Colwyn Bay.

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WANTED, 'Cellist, to open Nov. 16. One who doubles Saxophone preferred, but not essential. First-class man apply, giving full particulars, Picture House, Dumbarton.

WANTED, 'Celliste, young and refined. Out of town. State age, experience, salary (resident), Box 726, "The Era."

WANTED, good 'Cellist for Trio, Xmas, 12 days; live in; solos. Hardy, M.D., Cleveley's Hydro, Blackpool.

WANTED, 'CELLIST (gentleman), must be reliable and 1st class artist; duds not wanted; 5 hours daily, no Sundays. Apply, state age and wage required, to PHIL. BEKKER, M. D., Central Picture Theatre, Folkestone.

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WANTED, First-class Sax., doubling Violin, Flute or Clarinet; open Nov. 16; evenings, 24 hours weekly; full pars. and salary. MANAGER, Seamore Picture House, Maryhill-road, Glasgow.

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WANTED for the Paisley Theatre, to open Nov. 23rd, Violin Conductor; terms by arrangement. Violin Leader; terms £3 14s. Also Orchestral Pianist, Solo Cornet, Trombone, Flute and Piccolo and Double Drummer with effects; terms £3 10s. Strictly sober and capable musicians, and non-Union men only; or would engage a small Orchestra complete.
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WANTED Known, well-known Leader-Violiniste at lib., deputy or dates, short notice; exp. straight or dance; own orchestra if desired. RUBY VERNI, 1, Lloyd-avenue, Norbury, S.W. Streatham 5404.

WANTED by IRENE DE WITT, Violiniste-Leader. Deputising. 'Phone, Hounslow 1752; or daytime permanency, 36, Bulstrode-road, Hounslow.

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WANTED Known, young Lady Violinist seeks an engagement to play at Cinemas or Symphony. Write, Y. L. V., c/o Willmore's, Chiswell-street, E.C.1.

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WANTED, Engt., by Violinist, Rep. (gent.), cinema, 6 years' exper., steady, reliable, ex. refs. Box 708, "The Era."

WANTED, re-engagement by a Leader-Violiniste as Leader or Rep.; fully exp. in London variety, super cinema. VIOLINISTE, 177, Adelaide-road, N.W.3.

WANTED, Engt., by Violinist. 41, Westbourne-terrace, North Paddington, West 2. 'Phone: Padd. 3415.

WANTED, ENGT., BY YOUNG VIOLINISTE, GOOD AMATEUR, 4 YEARS' EXPERIENCE IN GOOD ORCHESTRA. LETTERS, D.W., 87, HELIX ROAD, BRIXTON HILL, S.W.2.

WANTED, by Violinist, doubling Banjo; and bus.; late M.D. variety; any bus. 155, Sumatra-road, West Hampstead, London.

WANTED, by experienced Violiniste, leader or rept., engt. at seaside, S. coast preferred, in cinema, café, or hotel. V. R., c/o Hollis, 10, Formosa-street, W.9.

WANTED, re-engagement by experienced Violinist. 25, Rose-lane, Holme Slack, Preston.

WANTED, engagement by second Violiniste or Rep., four years' experience. Miss W. Sparrow, 7, Rushford-road, Crofton Park, S.E.4.

WANTED, by exp. Dance-violinist (doubling G banjo). Evening engts. or good offer. 26, Spencer-road, Tottenham, N.17.

WANTED by smart young Violinist, just concluded engagement as leader Cinema Orchestra, engagement in Cinema, Café, or Dance Band. West London district preferred; terms moderate. Box 652, "The Era."

WANTED Known, LESLEY DAVIES, Violiniste, disengaged. 41, Sandringham Gardens, Ealing, W. 'Phone: 3567 Ealing.

WANTED Engt. by Viola or Repet. Theatre or Variety. M.U. Terms (accept extra weeks). J.N., 9, Levens Grove, Blackpool.

WANTED by thoroughly experienced Violiniste - Leader. Engagement. Hotel, Cafe or Cinema. Good appearance. Open immediately. Box 714, "The Era."

WANTED KNOWN, FIRST-CLASS VIOLIN LEADER OR M.D., ALSO TIP-TOP SOLO AND ORCHESTRAL PIANIST, SEEK RE-ENGAGEMENT TOGETHER, HOTEL OR CAFE PREFERRED. FIRST-CLASS EXPONENTS OF CONCERT AND JAZZ. CAN SUPPLY TIP-TOP BAND OF ANY NUMBER IF DESIRED. ALL COMS. TO M. OVENDEN, 26, EATON TERRACE, SLOAN SQUARE, LONDON, W.1.

WANTED, engagement by FIRST-CLASS LEADER, L., 40, Brook-road, Stoke Newington, N.16.

WANTED, engt. by good and exp. smart young Violinist, as Leader or first-class Repet.; good tone; refer.; mod. terms; London or Provinces. 66, Jewel-road, Walthamstow, London, E.17.

WANTED, engt. by high-class Leader in Hotel or Cinema. Fine library; exp. player; London district. MUS. DIR., 27, Harrington-street, N.W.1.

WANTED Known, Experienced Leader Violinist, open for London Cinema. 22, Clapton Common, E.5.

WANTED, Engt. as Leader. Thoroughly experienced. Library if required. Violinist, 80, Edith-road, West Kensington.

WANTED, Cinema deputising engagements by thoroughly experienced repetiteur, able to read (lady). Violiniste, 44, Chesilton-road, Fulham.

WANTED by Lady Rep. Violin, good player, Cinema engt; London; small salary. Box 695, "The Era."

WANTED by good Lady Rep., expd., Cinema engt; London only; small salary for early start. Box 696, "The Era."

WANTED, by good all-round 'Cellist, thoroughly experienced, engt. in cinema. F. W. Andrews, 2, Lynette-avenue, Clapham Common, S.W.4.

WANTED daytime engt. or deputising by young Solo 'Cellist. C., 43, Ramsden-road, Balham.

WANTED engt. by young gent. 'Cellist for further experience; used to pictures; S.W. pref. M., 25, Clitheroe-road, S.W.9.

WANTED by 'Celliste engagement, café or hotel; available deputising cinema; thor. exper. 'CELLISTE, 49, Shrubbery-road, Streatham, S.W.

WANTED, engt. by 'Cellist; exp.; cinema; strong tone; high refs.; low terms. Box 692, "The Era."

WANTED, engt. by 'Cellist; good tone and appearance; experienced; any bus. Offers to 14, Stockwell Green, Stockwell, London, S.W.9.

WANTED by 'Cellist, engagement. Experienced pictures, variety, café. Four years last cinema. Country town preferred. No fancy figure, but living wage required. Not a firework soloist, but solid business player. 10, Recreation-road, Shortlands, Kent.

WANTED, by thoroughly experienced 'Cellist, engagement, S. or S.-E. Coast. Full tone. Excellent refs. Kemp, 132, Ditchling-road, Brighton.

WANTED Known, Jeannie Turner, 'Celliste, disengaged. Would deputise. 27, Sainfoin-road, S.W.17.

WANTED, engagement as experienced 'Cellist. 15 years in cinema and concert work. To open Monday next. Age 37. 'Cellist, 36, Beach-street, Bare, Morecambe, Lancs.

WANTED Known, 'Cellist completed a long successful engagement on a liner Oct. 30, invites good offers; cinema, café, or hotel; exp.; good tone; library. 48, Trinity-square, S.E.1.

WANTED, by 'Celliste, thoroughly experienced, reliable, good tone engagement. 'Cello, 171, Fentiman-road, Vauxhall, London, S.W.8.

WANTED Known, Cellist, young (gent.) is open to engagements, thoroughly experienced in Cinema. Good tone. Any business. Cellist, c/o 158, East Hill, Wandsworth, S.W.

WANTED, engagements by experienced Celliste, permanent or deputising. Miss H. Miller, 32, Montrell-road, Streatham Hill, S.W.2.

WANTED, by exp. Celliste, engt. café, hotel or deputising cinema; disengaged Nov. 21st.—Ellen F. Boden, 45, Blakehall-road, Carshalton. 'Phone Wallington 1696.

WANTED, engagement by exp. 'Cellist for first-class cinema or hotel work. London or Provinces; free 30th Nov. Excellent tone, ability, references. "Cellist," 19, Carlton-road, Manor Park, E.12.

WANTED, by exper. double bass and sousaphone (36) engagement. Basso, 31, High-road, N.W.10.

WANTED, Engt. by Double Bass. London district. Exp. L. Hooker, 3, Crunden-road, South Croydon.

WANTED, Engt. or Dep., by exp. String Bass, any bus., now vacant. B., 57, Gt. Cambridge-street, London, N.E. Clissold 5269.

WANTED, engt. by Sousaphone or String Bass; expd.; any bus. PLANT, 1, Warburton-street, Pendleton, Manchester.

WANTED Known, Sousaphone, could double Trumpet (muted), wants odd evening engagements, or perm. with good amateur combination; Central London or South side only. Box 701, "The Era."

WANTED Known, Sousaphone, combining D. Bass, disengaged next week; experienced both instruments; dance or revue, 10, Hatton-road, West Croydon.

WANTED, Engt., Cinema, by Flautist, or variety. Good refs. Flautist, 37, Westbourne Park-crescent, W.2.

WANTED Known, Oboeist disengaged, good tone, variety, etc. Salary £2 10s. Commence late Opera House, Belfast. A. LOTT, 38, Shepherd's Bush-road, W.

WANTED by Brilliant Solo Clarinet, doubling E flat Alto Sax., engagement; any business; sight reader; ex. refs.; open at once; good offers imme. Box 705, "The Era."

WANTED, engt. by young, exp. Cornet and Trumpet in Cinema, Hotel, etc.; would deputise cornet. Box 655, "The Era."

WANTED, engt. by First-class Sax., Alto and Soprano, double violin; at lib.; go anywhere. Best offers to 15, Broadwater-road, Tottenham, N.17.

WANTED, engts., by expert E flat Sax. Not mushroom. Double banjo and clart. 26, Brabourn-grove, S.E.15. 'Phone: City 5461.

WANTED, by Alto Sax., engts., London only; sight reader, young, smart. 'Phone: Riverside 2886. 78, Church-road, Barnes.

WANTED, by Alto Sax., high or low pitch, doubling B. flat Soprano, evening engts., dance; Saturdays excepted. 40, Bishop's-road, Fulham, S.W.6.

WANTED Known, MR. ALEX. E. BRITTON, E flat Alto Sax. and Clarinet. 106, Heath-street, Hampstead. 'Phone: Hampstead 3807.

WANTED Known, Sax., E. flat Alto, Soprano, Tenor. 41, Westbourne-terrace, North Paddington, W.2. 'Phone, Padd. 3415.

WANTED, engts. by E. flat Sax.; dances, hotels, etc.; straight or jazz; not open for Tuesday nights. 'Phone: Museum 6741. VAN WALWYK, 71, Grosvenor-road, Highbury, N.5.

WANTED engts. by Alto and Tenor Sax. (no free Sats. in Nov.). LEO ROGER, 38, Cecile Park, N.8. (Holborn 5965).

WANTED Known, B flat Tenor Sax., doubling Banjo; perfect tone; just completed summer contract; now at liberty. Box 704, "The Era."

WANTED Known, Saxophonist, E flat, doubling Violin; good tone and sight reader. Also B flat Sop. Sax. if needed. Write SAX., 23, Purrett-road, Plumstead, S.E.18.

WANTED, by G flat Alto Sax., odd or perm. engt.; first-class. 'Phone, Chiswick 1893, or 25, Heathfield Gardens, Chiswick.

WANTED Known, First-class E flat Alto Saxophone and Clarinet Solcist, at lib. Sight reader, sweet tone; young, smart appearance. WILLEY, 88, Carr-road, Walthamstow, E.17.

WANTED, engagements, regular or gigs, by Alto Sax.; good tone; very smart appearance. HILL, 19, Alkham-road, N.16.

WANTED, by Alto Sax., position with good combination; willing rehearse. S.E. dist. Box 699, "The Era."

WANTED, by E flat Alto Saxophonist, evening engagements. F. C. H., 10, Heath Villas, Hampstead.

WANTED Known, ALICE WEBB, E flat Alto Sax. and Oboe, free from Nov. 10 to Nov. 23, for single dates or deputising. 23, Hatfield-road, E.15.

WANTED at once by Sax., C. Melody, doubling B flat Soprano (f.p.), evening engagements. Excellent tone, reader, etc., can sing. Open for Armistice night. SAX., 10, Acacia-road, N.W.8.

WANTED, ENGAGEMENT BY HARRY MAY, SAXOPHONIST, AND MASTER SHOWMAN.

LATE LEADER OF THE "COLUMBIA" STAGE BAND. AT PRESENT LEADER OF THE BAND NOW PLAYING AT IRELAND'S PREMIER BALLROOM.

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CORK, IRELAND.

WANTED, by Alto Sop. Sax., DISENGAGED 22nd, Re-engagement. Now with Stage Band. Young, sight reader, memoriser. This week, Hippodrome, Southampton; next, Hippodrome, Brighton. All coms., etc., L. Quiettenton.

WANTED, engagement, by E flat Alto Saxophone and C Melody, doubling on Flute and Piccolo. Revue, dance or straight. Can commence Monday next. Good sight reader. Marshall, 2, Vaughan-terrace, Neosham-road, Darlington.

WANTED Known, Len Miller, E flat Alto Sax, vacant from Monday. Gigs or perm. Town or Provincial. 'Phone North 1876; or 41, Gloucester-road, N.4.

WANTED, permanent or odd dates, by experienced E Sax.; go anywhere. Address 22, Belvedere-crescent, Lambeth, S.E.

WANTED, by experienced young Eb Alto and Sop. Sax, first-class sight reader, soloist, engmts., afternoons or evenings.—1, Eckington Gdns., New Cross, S.E.14.

WANTED, by ambitious SAX (alto) to join Dance Band; double piano; willing practice. A. M., 33, Parthenia-road, Parsons Green, S.W.6.

WANTED by Saxophonist, E flat Alto, B flat Sop. and B flat Tenor, Doubling Clarts. and Banjoline; sight reader; experienced all lines; engagement anywhere. Box 712, "The Era."

WANTED, First-Class Trumpet, experienced straight and jazz (latest mutes) for twice nightly pictures and variety. Open Nov. 23rd. Terms, references, etc., to Conductor, King's Theatre, Sunderland.

WANTED Known, Trumpet dis-engaged for dance work, afternoons and evenings. Trumpet, 5, Cancel-street, Walworth.

WANTED, Engt., by Trumpet, sight reader, exceptional tone, odd nights or perm.; would deputise; good soloist. Trumpet, Haysleigh, Upton-road, Bexley Heath, near Woolwich, Kent. 'Phone: Bexley Heath 350 (mornings only).)

WANTED, Engagement, by Lady Cornet and Trumpet, dance or cinema. Liverpool district preferred. 44, Church-road, Stanley, Liverpool.

WANTED, Engt., by first-class Trumpeter, latest mute effects. Just completed long contract. App. Warhurst, 20, Gladstone-street, Glossop.

WANTED engagement immediately by young Trumpeter; full mute effects. F. GRANVILLE, 54, Lenthall-road, Dalston, E.8.

WANTED by Solo Cornet, permanent sit.; ex. refs.; 12 years' exper.; own instrument; age 25. CORNET, 2, Ebbas Way, Epsom.

WANTED, engt. by First-class Trombone player; jazz or straight; young and willing; will accept reasonable terms. J. HENNESSEY, 52, Devonshire-street, Queen's-square, London, W.C.

WANTED Known, Trumpet, all mutes, desires odd evening dates, or perm. with good amateur band; London only, S.E. preferred. Box 700, "The Era."

WANTED, engts. by young exp. Dance Trumpet, full mute effects, good showman; London only. 13, Balcombe-street, N.W. 'Phone: Padd. 2088.

WANTED by Trombone, Cin., Dance; odd nights or per., or dep. J. N., 107, Bury-street, Edmonton, N9.

WANTED Known, good, reliable, experienced Trombonist and Trumpet; jazz and straight. Write, F. J. C., 127, Revelstoke-road, Wimbledon Park, S.W.18.

WANTED Known, Cornet Soloist has a few vacant dates. Box 727, "The Era."

WANTED, Engt. by Organist, F.R.C.O. First-class solo and orches. experience. Excellent references. Box 710, "The Era."

WANTED, engagement by Organist (Mustel), town only. E. Rose, 5, Tolmers-square, Euston-road, N.W.

WANTED, Engt., by Solo Organist (finest super cinemas), disengaged Sundays, Nov. 15 and 22. Best work only. 7, Stratford-place, N.W.1.

WANTED Known, Orchestral Organiste(not (Pipe) requires Sunday deputising. Experienced relief pianiste and concert accompaniste. 119, Bedford-road, Clapham.

WANTED, engt. by Orchestral Organiste. Terms moderate. Apply Box 666, "The Era."

WANTED, engt. by Orch. Pianiste; 10 years exper.; perm. or dep.; double Violin or Viola; good refs. IRENE JOHNSON, 28, Bonham-road, Brixton Hill, S.W.2. Brixton 3980.

WANTED by A.R.C.O., 1st Class Cinema. ORCHESTRAL or SOLO ORGAN. Permanent or deputy engagement; disengaged 12th. Also Solo (Relief) Pianist; experienced. Park 7007.

WANTED, change by first-class West-End Grand Pipe-Organist. Can be heard playing. Box 660, "The Era."

WANTED, Wednesday, deputising by experienced Pipe-Organist. Box 661, "The Era."

WANTED, engagement by FIRST-CLASS PIANISTE. Any bus. 94, Deacon-road, Kingston, Surrey.

WANTED, Deputising, London only, by Pianiste-Organiste. BESSIE WELLINGS, 25a, Eynham-road, Wood Lane, W.12.

WANTED Known, good Accompanist seeks Singers or Instrumentalists desirous of practice with piano; terms on application. G. R. O., 11, Biddulph Mansions, Maida Vale, W.

WANTED by well-known Pianist with few odd evenings vacant, engagements, Jazz or Straight; library. P., 13, Acton-street, W.C.1. 'Phone: Museum 1095.

WANTED engagements (London only) by Brilliant Pianiste, Orchestral or Solo; accompaniments a speciality. Good sight reader. K. F., 314, Upland-road, E. Dulwich, S.E.22.

WANTED Engts. by First-class syncopated Dance Pianist. 23, Albert-street, Regents Park, N.W.1.

WANTED Known, First-class Dance Pianist desires engt.; town or country. Best offers. 6, Monnery-road, Tufnell Park, N.19.

WANTED immediate dates by exp. Pianiste; any bus. MILNE, 34, Elms-road, S.W.4.

WANTED engt. by known Orch. Pianiste; hotel, cinema, or dance; London. DOROTHY MELLISH, 1, Great Quebec-street, W.1.

WANTED engagement by experienced lady Cinema Relief Pianiste; London. 72, Harlesden-gardens, Harlesden, N.W.10.

WANTED, engagement by Pianist, Conductor, Composer, Orchestrator; expert fitter; cinema, revue, panto. G., JARETSKY, 109, Elgin-avenue, W.9.

WANTED engt. by Orchestral Pianiste-Organiste (pipe reed). MISS ROBINSON, 28, Vant-road, Tooting, S.W.17.

WANTED Known, experienced PIANIST-ORGANIST, Solo or Orchestral, at liberty; perfect fitting; deputising considered; terms moderate. V. POMPA, A.L.C.M., 90, Christchurch-road, Tulse Hill, S.W.2.

WANTED Known, Pianist (Solo or Orchestral; liberty for perm. residency; ex. refs.; also 1st class up-to-date library supplied. CHAS. DAWSON, 26, Rawlin's-street, Fairfield, Liverpool.

WANTED, engt. by Orch. Pianiste; good musician; ex. refs.; sight reader; state terms. MISS TRUSSLER, 32, Castle-street, Thetford, Norfolk.

WANTED, by proficient Cinema Pianiste, relief, deputising, etc. Write or call, G. D., 31, Westend-avenue, Leyton, E.10.

WANTED Known, brilliant Relief Pianist, London or suburbs; would deputise; very reliable. L., 13, Burnley-road, Stockwell, S.W.9.

WANTED Known, Relief Pianiste, now disengaged; good soloist; six months Wembley Exhibition. PIANISTE 37, Canonbury-square, N.1.

WANTED, engagement by Lady Pianiste; relief or dep.; good sight reader. E. P., 753, Wandsworth-road, Clapham, S.W.8.

WANTED, engts. by experienced Pianiste; good sight reader Apply, W., 29, Richmond-road, Bayswater.

WANTED Known, the Pianist for all occasions. 110, Fernbank-avenue, Sudbury, Harrow.

WANTED by sound Pianist, jazz or straight work, evenings; library. 91, Moore Park-road, S.W.6.

WANTED, engt. by Exp. Pianiste, at sea-town cinema. J. C., 57, Albany-road, Coventry.

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WANTED, Engt. by exp. Orch. Pianiste, cinema or café, London or Provinces. 38, Huddart-street, Burdett-road, Bow.

WANTED, engt. by accompaniste, artistic, good reader; or would join first-class trio or quartette. Edith Robinson, "Aberlady," Ferndale-road, Walton Heath, Surrey.

WANTED, by Pic. Piano-Organ (gent.). Thor. exp. ANY DIS. 17, High-street, Droitwich, Worcs.

WANTED, Engt., by brilliant Orch. Pianiste, class and moderne, 10 years' exp., high-class musician. M. Fabry, 19, Barnard-hill, N.10.

WANTED, by brilliant Relief Pianiste (large library), immediate engagement, London preferred. 5 years' exp. Blanche Baker, 37, Foulser-road, Upper Tooting, S.W.17.

WANTED, engagement, by Leader and Pianist, cinema or café, expd., refs., standard and jazz. Offers. Apply Leader, 40, Dragon-avenue, Harrogate.

WANTED Known, Pianiste, A.R.C.M., offers accompanying instrumentalists, vocalists' practice. Also free for cinema, restaurant work. 3, Mandeville House, Gray-street, W.1.

WANTED, by Pianist, position in small orchestra. Knows dance music. Please write, with particulars of vacancy, to Box 713, "The Era."

WANTED Known, Orch. Pianiste desires change. Audition mornings. Box 720, "The Era."

WANTED, by Dance Pianist, evening engts. with good dance band; exp., sight-reader, rhythm. BIRD, 3, Prideaux-road, Clapham, S.W.9.

WANTED, by Brilliant Orch. Pianiste, experienced, change. Cinema or café. London or suburbs. Loving, 20, Blandford-street, High-street, Marylebone.

WANTED, engagement, by competent Pianist; good reader; cinema or restaurant; South of London. M. P., 2, Enmore-avenue, South Norwood.

WANTED, Eng. by Orch. Pianiste. Exp. Cinema or Café. R., 42, Hampton-road, Ilford.

WANTED Known, Pianiste Vocalist, A.R.C.M., orchestral and solo, disengaged Mondays and Wednesdays, hotel or café; trio provided. Miss Evetts, 3, Clifton Gardens, W.9. 'Phone 7127 Paddington.

WANTED, resident engagement Nov. 23rd, piano-conductor, any business. Experienced, reliable, capable, abstainer, good lib. Offers to B. Knowelden, 185, Boundary-road, Woking, Surrey.

WANTED Engagements by exp. Dance Pianist with Library. Would join good band. W.H.S., 71, Casino-avenue, Herne Hill.

WANTED by Relief Pianist thoroughly experienced (lady) cinema engagement; would deputise. Box 717, "The Era."

WANTED Known to Vocalists, experienced Accompanist and Coach available all kinds songs, opera, etc. Mod. terms. Apply "A.," Box 718, "The Era."

WANTED, engagements by expd. Banjoist; odd or series; now free; rhythm, appearance, personality. HENCH, 13, Osterley-road, N.16.

WANTED, engt. by Dance Banjoist (G); permanent or odd dates; sight reader. BANJO, 51, Kelvin-road, Highbury Park, N.5.

WANTED, by Dance Banjoist (G) afternoon or evening engagements; series or odd dates; full chords and rhythm, memorise. Box 693, "The Era."

WANTED, by Lady Tenor Banjoiste, engagement in Ladies' Dance Band. Ref., Dave Thomas, Savoy Havana Banjoist. GERALDINE WALTER, Forest Corner, Branksome Park, Bournemouth.

WANTED by smart Syncopated Dance Banjoist, odd or series. MAUDE EVANS, 12, Alexandra Villas, Finsbury Park, N.4.

WANTED, Known, Dance Banjoist at liberty; tenor and long arm, full chords and great rhythm; alleged vocalist; cheery appearance and personality; terms right. BRYCE, 145, High Holborn, W.C.1. 'Phone: Museum 5187.

WANTED engagement by Banjoist; Dance or Revue; just finished tour. BANJOIST, 142, Stockport-road, Ardwick, Manchester.

WANTED engt. by Banjoist; rhythm, lead, or solo; stage exp., any test willingly. BANJOIST, 11, Debeauvoir Crescent, Islington, N.1.

WANTED Known, Banjo Vac.; dance or revue; good exp.; would dep. J. BARCLAY, 1, Merton-road, Stanford-road, Kensington, W.

WANTED Known, Banjo, G, open for engt.; full chord, etc.—ALBERT GLENNON, 21, Albion-sq., Dalston, E.8.

WANTED, Engagements. Anywhere, Anytime, Any Distance. Mandolines and Guitars for Tango. 'Phone Park 7118. Write, 41a, Elsham-road, Kensington, W.14.

WANTED, Engts., by Banjo, double E flat Sax. Brooks, 101, Fifth-ave., Padd., W.10. Willesden 3258.

WANTED Known, Billy Rodway, G Banjo, doubling drums. Good rhythm. Odd dates or permanent. Town or Provinces. At present at Night Club. Vacant after Saturday. 39, Braemar-ave., Wood Green, N.22.

WANTED by Banjoist, an experienced musician, sight and memorise, dance or solo, series or odd dates, terms moderate. Banjo, 159, Lupus-street, Victoria, S.W.1. AGENTS PLEASE NOTE.

WANTED, Engt. by D. Bass; can double Sousaphone or G Banjo; experienced all lines.—50, Tennant-street, Bradford.

WANTED, Engt. by experienced Banjoist. Dance, café, revue.—Trevor Flint, Maindee Hall, Eveswell, Newport, Mon.

WANTED Engagements by exp. Tenor Banjoist. Would join good band. W.J.S., 71, Casino-avenue, Herne Hill.

WANTED by Dance Drummer, evng. engagements; read if required. LINFOOT, 85, Torriano-avenue, N.W.5. 'Phone: North 3447.

WANTED, engt. by Tympanist-Drummer; full kit including Bells and Xylophone; audition with pleasure. Write TYMPS, 31a, East Dulwich-road, E. Dulwich, S.E.22.

WANTED, engt. by Drums, Tymps, etc.; vacant Monday next; cinema or dance. JOHN WARDLE, 41, St. Peter's-avenue, Cleethorpes.

WANTED engagements by live syncopated Drummer and Pianist, working together for many seasons; novelty solos, etc.; suit any band. F., 78, Edgeley-road, Clapham, S.W.

WANTED, engt. in Dance Band by good Drummer; sight reader; would deputise. A. W., 42, Great Russell-street, W.C.1.

WANTED, engagements by Dance Drummer; experienced; odd nights. CLARK, 48, Limes-avenue, New Southgate, N.11. 'Phone: Central 2622.

WANTED engagements, gigs or permanent, by young, smart Drummer; big kit; hotel and restaurant exp.; read if required. CLAYTON, 11, Rothschild-road, Chiswick, W.4.

WANTED engt. by tip-top Jazz DRUMMER, doubling Violin; 1st class kit; just finished at Wembley. BERT, 163, Lupus-street, S.W.

WANTED by expd. Dance Drummer, Sunday engts.; good kit; moderate terms. CASTLETON, 46, Leinster-gardens, W.2. 'Phone, Padd. 7278.

WANTED, Engts. London or Suburbs, by Dance Drummer, good set, perfect rhythm. Terms moderate. Hunt, 37, Lambrook-terrace, Fulham, S.W.6.

WANTED, by Drummer and Pianist, experienced, dance engagements; would deputise. Drummer, 3, Honeybrook-road, Balham, S.W.12.

WANTED Known, DRUMMER, 26, smart gent., tall, expd.; odd dates, anywhere; own car. 2105 City. 60, Thornfield-road, W.12.

WANTED, Cinema engt. by Lady Drummer. Doubling as relief pianiste. Box 678, "The Era."

WANTED, good engagement by first-class Dance Drummer. Good vocalist. Read drum parts. Smart appearance. (Ludwig kit).) Hotel, café or dance hall; experience of all. Vacant after Monday, Nov. 16. Write Drummer, 52, Plantagenet-street, Cardiff.

WANTED Known, at liberty, exptrienced Dance Drummer (double trombone). Go anywhere. Box 706, "The Era."

WANTED Known, at liberty, first-class Tympani and Drums, thor. exp. Miss L. Grafton-Murray, Church Hill House, St. Giles, Norwich.

WANTED by Exp. Dance Drummer, eng. odd or dep. 'Phone Streatham 2015 between 9 and 6, 1 on Sats. Free Sat. next. Hudson, 49, Romberg-road, S.W.17.

WANTED, by REAL GOOD DRUMMER, odd nights in London. Offers a challenge to any cheapjack Drummer. Terms £1 10s. Write Colls, 19, Cecil-court, W.C.2.

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WANTED PERMANENT GOOD CLASS ENGAGEMENT BY FIRST-RATE TYMPANIST DBLE. DRUMMER. FULL KIT AND EFFECTS. AGE 27. OPEN IN THREE WEEKS. MIDLANDS PREFERRED. BOX 711, "THE ERA."

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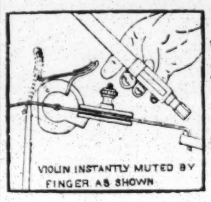

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EDINBURGH.

LYCEUM.—M.D., Mr. F. W. Wyndham and Mr. George T. Minshull, A.M., Mr. Stanley S. Shuter, Junr.; Mus.D., Mr. Albert E. Burke.—The D'Oyly Carte Opera Company remain here for another week. The engagement has been most successful, the house having been sold out for every performance.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M.D., Mr. Fred Collins; R.M., Mr. W. Scott Buccleuch; Mus.D., Mr. James H. Herkes.—The L.C.T. Enterprises present a musical extravaganza, "Revelations," at this theatre. A company which includes Miss Hilda Kirby and Mr. Fred Marsh, two clever comedians, supported by Miss Aggie Morris, Miss Nancy Hastings, Mr. Bob E. Bent, Mr. Wilson Leslie, Mr. William Breach, Mr. Anthony Gordon, Mr. Bruce Cameron, Mr. Alfred Rose, The Savoy Quartette and the Imperial Troupe of Dancers give a sparkling and merry show.

KING'S.—M.D., Mr. A. Stewart Cruikshank; A.M., Mr. John E. Masterton; Mus.D., Mr. A. Douglas Willcox.—Sir Harry Lauder and a company which comprises Mr. J. P. Ling; Mlle. Margo and her mascot, "Felix"; The Westwoods, juggling cyclists; and Doroswami, Indian violinist and pianist, are drawing large audiences here.

EMPIRE.—M.D., Mr. R. H. Gillespie; R.M., Mr. Joseph Nelson; Mus.D., Mr. Felix Burns.—The musical revue, "The Melody Box," is attracting crowded houses twice nightly here. The piece is not only mounted with great taste and beauty, but the acting, singing and dancing of the company reach a high level of merit. Miss Elsie Bower, a charming comedienne, is delightful in all her sketches, her speciality act with Mr. Billy Rutherford being particularly good. Mr. Freddie Forbes, a quaint and humorous actor, is the recipient of well-deserved applause, and the dancing of Miss Dorothy Melville and Mr. H. W. Willey is both graceful and exhilarating. The members of the Tiller Troupe add to the success of the entertainment.

LIVERPOOL.

ROYAL COURT.—M.D., Mr. George T. Minshull; B.M., Mr. J. H. Ferguson; Mus.D., Mr. Julien H. Wilson.—"The Sport of Kings" is on a first visit to Liverpool, and on Monday evening a large audience showed keen appreciation of this racing comedy. Mr. Robert Courtneidge's company was excellent in every way, and presented the work in most finished style. Mr. Wyn Weaver was responsible for great laughter, his Amos Purdie being an exceedingly funny conception. Mr. Lester Matthews, as Algernon Sprigge, and Mr. Paul Blackwell in the rôle of Sir Reginald Toothill, assisted greatly with the humour. Miss Cicely Walpur played neatly as Kathie Purdie; a capital Dulcie Primrose was presented by Miss Dorothy Freshwater; and worthy help also came from Ivy Louise (barmaid), Marie Rignold (Mrs. Purdie), and Charles Wade (Joe Purdie).

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A.M., Mr. J. H. Tomkinson; Mus.D., Mr. Sam Hague.—The first visit to this city of "Primrose" has been welcomed by large audiences. On Monday evening the musical comedy was keenly enjoyed. Messrs. F. Leslie Morton and Guyton Heath staged the work in attractive manner and sent a capital company. Harry Emeric, the principal comedian, in the part of Toby Mopham, got in plenty of laughs; Miss Constance Neville played Joan with much charm; and a spirited Pinkie Peach came from Aileen Firminger. Other good supporters were Jack Heath (Freddie Falls), Reginald Andrews (Hilary Vane), Miss Nan Ainslie (Lady Sophia), and Ivy Pole (May Rooker).

PLAYHOUSE.—P., Liverpool Repertory Theatre, Ltd.; L. and M., Miss Carpenter; Mus.D., Mr. Joseph Smith.—This is the fourth and last week of the successful production of "T'Marsdens," and on Tuesday evening the resident company will present "The Marriage of Columbine," by Harold Chapin, for the first time in Liverpool, preceded by "Thirty Minutes in the Street" (Beatrice Mayor).

HIPPODROME.—M.D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus.D., Mr. R. Tomlinson.—Archie Pitt's revue, "By Request," is here this week delighting large audiences. In the cast are Gracie Fields, a winsome comedienne, whose singing and acting charms everybody, Frederick Derby, Edith Fields, Tommy Fields, Victor Herman, Doris Curzon, Ted Cowan and May Hallatt.

EMPIRE.—P., Moss Empires, Ltd; L. and M., Mr. George Manners.—Miss Sybil Thorndike is playing "Saint Joan" for the second week, business being splendid.

ROTUNDA.—M., Mr. M. Montgomery; A.M., Mr. J. E. Machin; Mus. D., Mr. E. J. Leeming.—Harry Kemp is presenting his new revue, "Scotch Broth." In the company are Flora Macdonald and Dalton Payne, comedy entertainers, Maie Wynne, Dolly Dandy, Billy Howard, Ernest Bennett, Dave Willis and Pete Davis.

PAVILION.—P., Messrs. W. H. Broadhead and Son; A.M., Mr. Henry Hearn; Mus.D., Mr. Harry Walker.—The Don Productions are giving "Laughs and Ladies," a rollicking good show, in which appear Harry Russell, comedian, Roberts and Stewart, Desrae, Fred Lloyd, Lawson, Gibbs and Benson, Daisie Morell, comedienne, Philip Beckitt, comedian, Ruth Beaumont and Madge Allen.

RIVOLI.—M.D., Mr. T. Halliwell Hughes; M., Mr. E. J. Francis.—Here Jack Fortescue and his repertoire company continue their successful season. They are this week giving "The Hypocrites."

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M.D., Mr. John Hart; A.M., Mr. George Lee; Mus.D., Mr. Charles W. Chambers.—Monday's audience here showed no doubt of its appreciation of the grace and wit and charm of Ashley Duke's eighteenth-century comedy, "The Man With a Load of Mischief." Quite admirable in all respects are Miss Eleanor Stuart as the Lady and Mr. Edgar Norfolk as the Man; very good, characteristic work is done by Mr. Charles Thursby as the Nobleman and Miss Mollie Ellis as the Maid; and Mr. Graham Pockett and Miss Marguerite Cellier make up an accomplished sextette of players as the Innkeeper and his Wife.

ARDWICK EMPIRE. — M.D., Sir Oswald Stoll; A.M., Mr. G. H. Barrasford; Mus.D., Mr. R. Hardwick.—The attraction here is "The Nine O'Clock Revue," which comes with a big London reputation, a host of attractive features, and a strong cast well able to exploit them to their fullest capacity. The chief players are Klit Goarde, Hugh Rene and Betty Turner.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G.M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A.M., Mr. Arthur Kavados; Mus.D., Mr. P. O'Callagan.—Joe Morrison's "Jazz Land" revue has many followers here this week, who are captivated by the novelty and excellence of its musical, dancing and comedy features. Its principal players are Charlie Wood, Maisie Terriss, Bryant, Len Battle and Joe Morrison's Band.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A.M., Mr. Bert Hearn; Mus.D., Mr. Albert Heyes.—A popular performer in Randolph Sutton is here in his own show, "Spare Parts," sustaining a light comedy rôle in his usual attractive style, with Frank Leigh, the comedian, also going strong, and valuable support from Maggie McLean, the Natley Sisters and Dorothy Brett.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A.M., Mr. George Steel; Mus.D., Mr. Charles H. Bayley.—Pinero's play, "His House in Order," is bringing out the fine talents of the Broadhead Players at this popular house. The leading parts are in the hands of Miss Ethel Bracewell, Mr. Edward E. Louis, Mr. Paul Neville, Mr. Terry Davies and Miss Gladys Ford Howitt.

RUSHOLME THEATRE.—M.D., Mr. Arthur W. Bett.—Vernon Woodhouse and Victor McClure's comedy, "The Limpet," is receiving an attractive handling here by the new Manchester Repertory Company.

PALACE.—M.D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; A.M., Mr. Douglas Bush; Mus.D., Mr. Thomas Wrathmall.—"Rose Marie," here for a second week, is playing to packed houses.

HIPPODROME.—M.D., Sir Oswald Stoll; R.M., Mr. Bertram Iles; A.M., Mr. H. Hodgkinson; Advt.M., Mr. D. Forbes Winslow; Mus.D., Mr. Baguley Waters.—A big attraction here is "Stage Struck," an all-round excellent show, presented by Teddy Morris. A well-selected company includes Power and Bindon, Scottish comedians; Wolkowsky and Nadia, expert dancers; the Californian Band; Our Ladies' Band; the Kasmes; the Dalton Sisters; Nat Miller; George Minott; Doris Crawford; Gertrude Ford; Dene Williams; Gordon James; and the Fourteen Shurley Girls.

SHEFFIELD.

LYCEUM THEATRE.—M.D., Mr. John Hart; G.M. and T., Mr. J. E. B. Beaumont.—"Katja the Dancer," that bright and attractive musical comedy, is on a welcome return visit here, presented by the George Edwardes Daly's Theatre Company. Miss Sylvia Cecil, in the title rôle, is a charming exponent of the part, a pleasing vocalist, and a clever dancer. Excellent support is given by Roy Russell (Prince Carl), Gus Sharland (Count Ospitch), Babs Farren (Patricia), Frances Davis (Maud), Strafford Moss, Robert Lacey and Reginald Palmer. The well-balanced chorus and orchestra are under the direction of Mr. Sheridan Gordon.

THEATRE ROYAL.—M.D., Mr. John Hart; G.M., Mr. J. E. B. Beaumont.—The thrilling play, "The Cat and the Canary," is the attraction here. The company includes Messrs. Stanley Heather, Douglas Inglefield, Barry Lyndon, Albert Carlton, George Dudley, Victor Haymen, Misses Helen de Broy, Marjorie Allen, Susanne Hudson and Mara O'Neil.

EMPIRE.—P., Moss' Empires, Ltd.; R.M., Mr. Arthur H. Williams; A.M., Mr. A. E. Story; Mus.D., Mr. Bernard A. Hannah.—Messrs. Wheeler and Mason present "Our Cabaret," a bright musical and comedy revue, full of humour, catchy music and spectacular effects. A strong cast includes Bunny Doyle, Louis Holt, Jack Swinburne, Eric Lovell, Bertram Maurice, Raymond Metcalfe, Wyn and Ivy, Sisters McLaughlin, Ivy Chase and the "Cabaret" Girls.

HIPPODROME.—R.M., Mr. H. C. Savage; A.M., Mr. W. B. Gibson; Mus. D., Mr. W. Bingley.—The Royal Italian Circus is paying a return visit with a combination of clever artistes, amusing clowns, equestrians, jugglers, acrobats, performing elephants, horses, dogs and monkeys.

PALACE THEATRE, ATTERCLIFFE.—P. and M., Mr. Arthur R. Walker; A.M., Mr. John C. Mawson.—"Parcels," an up-to-date revue, is presented by a good company, which includes Walter Nibbs, Teddy Gibson, Cliff Norton, Eric Dawnt, Jim Farrow, Lil Marjorie, Zonny Fiske, Vi Lomas, the Six Dhalias and a good chorus.

At the Tivoli, BARROW-IN-FURNESS, is the George Edwardes' production, "The Lady of the Rose." Next week, the variety bill will include Samson, Hilda's Ray's Wonder Girls, Florence Yaymen, Archie Hill, Doroswami, and Christo and Ronald.

The dramatic section of the BATH Operatic Society hold the boards of the Theatre Royal this week, presenting the delightful play, "Grumpy." Mr. Harold F. Fortt's long experience as an amateur actor proved of the utmost value in portraying the benevolent character of Andrew Bellivant. The play is admirably produced by Mr. A. Ernest Bartlett, who cleverly enacts the part of Jarvis.—The revue at the Palace is entitled "Speed," in which Cyril Dunn and Billy Doust are prominent.—The "star" vocalist at the Pump Room on Saturday will be the well-known baritone, Herbert Langley.

At the BIRKENHEAD Hippodrome, John Lester presents "A Jazz Round-Up," a lively revue, featuring Harry and Burton Lester, Gladys Neville, Anne Vernon, Stanley Browne, The Red Indian Singers, The 20 Lester Girls, Jacko and Becsa Pyke, and The Famous Cowboy Syncopators.—At the Argyle, a capital programme is offered, Talbot O'Farrell and the Houston Sisters heading the bill, supported by The Avolos, Christo and Ronald Sylvestre, Hartley Thompson, Renda Rudd, Brown's Bioscope, and The Versatile Entertainers, Bros. Walsh.

At the Opera House, BUXTON, are films.—Mr. Lionel Murray's London Dance Band is a great attraction at the Pavilion, and to-morrow, at the Armistice Dance, the following songs, syncopated by Mr. Murray, are included in the programme:—"It's a Long Way to Tipperary," "Pack Up Your Troubles in Your Old Kit-Bag," "Colonel Bogey," "There's a Long, Long Trail," "The Army of To-day's Alright," and "Are We All Here? Yes!"

At the Grand Theatre, DONCASTER, Ruby Kimberley and Jack Tulley present "The Queen of the Cabaret." The cast includes Betty De Jay, Billy Pardoe, Trevor Evans, Charles Regan, Miriam's Empire Girls and The Gothic Quartette.—At "Arcadia," G. Carlton Wallace's company of comedians present "Simple Simon's Baby," with Graham Winsford as Simple Simon and Miss Evelyn Carleton as Maggie Ashton.

At the DUDLEY Opera House this week, Western Productions present "Pledges," with a cast including Barney Lando and Sam Rayne.

At the Crown Theatre, ECCLES, the Broadhead Players present "Liberty Hall." The principal characters are enacted by Hilda Davies, Charles Brandon, Hamilton Langham and Edward Valentine.

This week, Mr. W. H. Glaza's company is appearing at the Theatre Royal, HEBBURN, in Mr. E. Vivian Edmonds' latest success, "The Price of Coal." The piece has a great interest for the Mid-Tyne area.

Harry Day's comedy revue, "Notions," is at the Hippodrome, HUDDERSFIELD. The cast includes Isabelle Dillon, Jim Jessiman's, Howard Flynn's Band, The Gregorian Singers, Ivor Vintor, Gracie Resslyn, Levoire and Moran, and Yootha Rose.—The revue, "Don't Worry," is at the Palace. The cast includes Harry Korris, Harry Burns, Bert Symes, Peter Geeson, Olive and Beryl, Donald Gilbert, The Jasmona Girls, Hilda Meacham and Connie Emmerson.

"The Right Age to Marry" pays its first visit to the Opera House, KIDDERMINSTER, this week. A strong company is headed by that well-known Lancashire comedian, Terance Byron. Others who give valuable support to make the play a very enjoyable one are Nellie Rennie, Peggy Coulson, Patricia Harding, Violet Moffat, John Mannal, A. R. Lyons, Watson Home, Clement Hamelin, George Mitchell and Henry Eglington.

Mr. R. A. Meyer presents "Cock-a-Doodle-Doo" revue at the New, NORTHAMPTON, this week. Archie Glen is responsible for nearly all the fun. Irene Shamrock—always a favourite here—is again well received. Rendering much valuable aid in the fun department are Herbert Lee and Eric Randolph. Also in the cast are Constance Arderson, Reneé Lemoine, Aleva McLeod, Rose Hardy and the hard-working and prepossessing chorus.—At the Opera House, Mr. T. F. Dawes presents "Poppy." Herbert Darnley, Sidney Keith and Jane Ayr ably fill the principal rôles, while Hebe Bliss, Sheila May, Frank Attree and Norman Astridge complete the excellent company.

At the New Theatre, OXFORD, Mr. Lionel Rute is presenting (by arrangement with Julian Wylie) the popular film star, Guy Newall, in the farcical comedy, "Just Married."—At the Oxford Playhouse the Oxford Players (director, J. B. Fagan) are staging Ibsen's "Ghosts." The cast includes Miss Gwladys Black Roberts as Mrs. Alving, Mr. Byam Shaw as Oswald, and Mr. Richard Goolden as the Pastor. Others in the cast are Gwendolen Evans and Alan Napier.

"Livingstone" is being screened at the Theatre Royal, PLYMOUTH, this week.—At the Repertory, Miss Ray Parry's "Spring Cleaning" is presented, with Miss Drewry as Mrs. Shaylor and Misses Edna Bancroft and Carmen Price as her two daughters. Bernard Copping and Alfred Brandon fill the rôles of the husbands, and Miss Hilda Case and Miss Frances Waring have excellent opportunities as Anne and Peter Westrup.—"Pay Day" is the draw at the Grand, and "Scotch and Polly" at the Alhambra.—Florrie Forde appears at the Hippodrome in "Here's to You," and George Clarke is at the Palace in Harry Day's revue "Records."

"The Lilac Domino" is occupying the boards at the PRESTON Empire, presented by the Preston Light Opera Company. It is staged in excellent fashion, and the best of local talent has been secured. The principal characters are in the hands of Mrs. Horace Lingard, Mr. Arthur Cousins, Mr. Colin Newey and Miss Hall.—At the Preston Hippodreme, "Grumbles of 1925" is the attraction. Neil Nelson is the principal comedian, and is ably supported by Dave Westwood. Ivy Hale "stars" in the production, and the Hale Sisters are smart in song and acting.

"Paddy, the Next Best Thing" is proving a strong attraction at the County Theatre, READING, through the enterprise of Mr. Cecil Barth. The carefully selected company includes Miss Moira Lynd, who gives a captivating piece of acting as "Paddy." Miss Hetty King is having an enthusiastic reception at the Palace, where she is appearing in her celebrated male impersonations. She is supported by a strong variety company, which includes Clay Keyes, the Ace of Clubs; Happy Lilian Lee, the yodelling Dutch girl; Jass and Jessie, comedy acrobats; Molly Stoll and Douglas Stewart, the versatile pair; Lilly Moore, assisted by Percy Martin, in humorous character studies; and Violet Alma and

At the Palace Theatre is the revue, "Puzzles of 1925," the cast including Vine and Russell, Bert Weston, Zoe Corner Victor Crawford, Zozo and Zaza, the Westbourne Belles, and the Piccadilly Band. The attraction at the Prince's Theatre is the "Star Shells" revue. Pictures are shown at the Olympia Theatre.

At the Palace Theatre, SALISBURY, Mr. J. Bannister Howard's company are playing "The Vortex," and crowded houses are the rule. The cast includes Miss Frances Dillon as Mrs. Lancaster, and Mr. Edwin Underhill as Nicky, supported by Messrs. Cecil A. Melton, Stanley Killby, Geoffrey Hill and Mesdames Dorothy Drover, Phyllis Morris, Eileen Atherley and Elaine Mowbray.

At the Opera House, SCARBORO', on Monday, Tuesday and Wednesday, the Anglo-American comedy, "So This is London," is being played. George Ricketts is included in the capital cast. On Thursday, Friday and Saturday, J. Bannister Howard's principal company in "The Belle of New York" is the attraction.

At the Theatre Royal, SMETHWICK, is the revue, "Gin and Pep" (in 12 dashes), including Messrs. Mike Johnson, Terence Collier, Les Odcons, Syd Cooke, Fred Wallis, Miss Marcelle Turner, Lilly Irene, and the twelve "Gin and Pep" Girls.—At the Empire, extra to pictures, the variety includes The Ladringlos, novelty athletes, Rob Daymar, the musical clown.—At the Coliseum, special varieties are provided by Mdme. Sarah Rees, the operatic soprano, and her baritone; also Lila Vesta in her parts of principal boy.

At the Grand Theatre, SOUTHAMPTON, are Gerald Lawrence and Madge Compton in the romantic play, "Monsieur Beaucaire."—At the Palace, Donald Keir presents his musical comedy revue, "Up the River," the company including Donald Keir, Peggy Mackintosh, Reg Marcus, and The Four Wee Macs.—At the Hippodrome, T. Elder Hearn presents "Cheerio of 1925," the company including Murray Leslie, Joe Lee, The Regent Band, St. Denis Sisters, Arthur Cannon, and The Whizz Bang Girls.

At the Alhambra, STIRLING, Gordon Inglis presents "Doon the Watter."

At STOCKTON Hippodrome is the revue "Explosions," in which much hilarity is created by Jimmy Jewel, and at the Grand is Mr. Fred Karno's "Follies."

Mr. Harry Bayton and company are at the SUNDERLAND Empire Theatre this week. On Monday, "Macbeth" was played with considerable success to a good house, and on Tuesday the play was "A Midsummer Night's Dream." The plays arranged for the remainder of the week are "The Rivals," "Othello," "The Winter's Tale," "The Tempest," and "The Merchant of Venice" at a matinee on Saturday.—At the King's Theatre, there are pictures and vaudeville by The Glezzi Bros. and Nat Gould and Val Gordon.—"The Whirl of the Fair," featuring Billy Glenn and Syd Bradbury, is at the Theatre Royal; and at the Avenue Theatre there are pictures and varieties by Charlier and Gavilier, accordion players, and Mark Rivers, a Hebrew comedian.

At the Theatre Royal, YORK, the popular "Co-optimists" are appearing in a new programme, the clever contributors being Misses Jessie Hitter, Amy Verity, Madge Gregory, Thelma Dane; Messrs. Hay Plumb, Bryce Wilson, Keran Bernard Ansell, Brewster Meadows, and Neville Marzetti.—At the Empire is the revue "Formby Seeing Life," with George Formby and a clever supporting cast.

BELFAST: ROYAL HIPPODROME.—R.M., Mr. George Dobler; Mus.D., Mr. Robert Stall. The revue, "Night Lights," forms the attraction here. The cast includes Hedges Bros. and Jacobson (big favourites here), Joe Young, Florence Helm, Rita Bernard, Harry Hanson, etc.

EMPIRE THEATRE.—R.M., Mr. Gerald Morrison; Mus.D., Mr. J. C. Evans. Another revue, "White Heather," is the attraction here, featuring Mr. George West, the versatile comedian, and capital cast.

GRAND OPERA HOUSE.—M.D., Mr. Fred W. Warden; R.M., Mr. James M. McCann; Mus.D., Mr. S. S. P. Swanton. Messrs. Macdonald and Young present here this week "The Maid of the Mountains" on a return visit. There are some changes in the cast, but this popular musical comedy is a wonderful draw in this city.

"The Arcadians," the delightful musical comedy with its haunting music, is at the Grand Opera House, MIDDLESBROUGH. Mr. Robert Courtneidge's excellent company includes Miss Prue Temple, who is charming as Eilee, Miss Gwen Clifford is very good as the humorous Mrs. Smith; Messrs. Harold Clemence and W. A. Haines in the parts of Simplicitas and Peter Doody contribute largely to the success of the production. At the Theatre Royal the popular Millane Stock Company are presenting an original play entitled "Temptation." At the Empire the amusing revue 'Capital and Labour" is staged. An artistic athletic performance is provided at the Hippodrome by the "Gladiators." Good pictures complete.

S. and S. Productions present "Khaki" at the Theatre Royal, BURY.

The bill of fare at the PAISLEY Theatre is contributed by David Poole, ventriloquist; Sidney Edwards, card manipulator; Six Rovers, vocalists and dancers; Sam Murray, comedian; Bert Lord and Partner, comedians; Who is She? vocalist; and Verme and Anna, accordian players. At the Rink Variety Palace are Martin and Holbein, comedians; David Stewart, vocalist; and Zaleski and Lady, in a novelty act.

"Madame Pompadour" is drawing enthusiastic audiences to the Theatre Royal, ROCHDALE. The excellent company includes Arthur Lucas, Harold Thorley and Doreen Langton, all first-class artistes.—At the Royal Hippodrome, Clara Coverdale is twice nightly presenting her sporting revue, "Ten to One On," with Jimmy James, Tony Wood, Betty Britten, and Max Miller as the principals.—The varieties at the Empire Hall, Rochdale, are being presented twice nightly by V. M. Gaston, xylophone soloist.

At the Grand Theatre, SWANSEA, Messrs. Macdonald and Young present "Little Nellie Kelly," the cast including Fred Kitchen, Junr., Arthur J. Carside, Jack Dwyer, Regis Toomey, George McCloskie, Edwin Henderson, Tom Woods, Hugh Reading, Patrina Carlyon, Emily Ashton, Kathleen Brodrick, Madge Haines, Diana Maxwell, Marjery Wyn.

The Theatre Royal, TORQUAY, is occupied this week by Miss Doris Sainsbury and her company in "The Bride," in which she is assisted by Miss Dora Barton, and Messrs. Arthur Grenville and Henry Hallatt. The Pavilion features are a visit from Ferrand, the celebrated French violinist, assisted by Vavin, the French pianist, and also a farewell recital by Pachmann in a Chopin programme.

At the Theatre Royal, WORCESTER, the George Edwardes' production, "Madame Pompadour," is being finely played by a cast including Esme Major, David Henley, and Cecil Dereham in prominent parts.

Birmingham Licensing Points

Several interesting points came before Birmingham Licensing Justices on Thursday. The variety artistes' organisation representative urged the licensing of cinemas so as to permit of acrobatic and juggling turns in costume as well as singing. But the local cinema proprietors did not associate themselves with the application, which was made owing to the number of artistes out of employment. Application by the cinema proprietors for singers to appear in fancy costume was rejected, but any number up to four was permitted. The West End Cinema was granted a stage licence on the understanding that it did not infringe the present agreement between theatres and the music halls. The object of the licence is to allow of prologues to picture plays. In two plays the magistrates communicated with the Lord Chamberlain relative to objectionable matter during the year, while questionable matter at the halls was dealt with promptly on the rare occasions when such occurred. Regarding the use of unauthorised script, the Justices point out that this automatically causes the licence for stage plays to become void upon a conviction, and have recommended to the Lord Chancellor, in order to safeguard managers, that each touring company giving a particular play should be provided with a copy and hand the same to the theatre manager for perusal. Generally warm praise is given to the various managements.

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Mr Producer calls at the "Wright" House!

.H.

"Mr. Producer." Here we are again, Mr: Wright. I'm getting busy on my pantos now so I've brought my principal boy and girl along with me to find some big numbers. Don't tell me anything about "SALLY'S COME BACK,' "TOY DRUM MAJOR," "SHANGHAI," "WHEN MY SUGAR WALKS DOWN THE STREET" "CLOSE IN MY ARMS," or "I'LL TAKE HER BACK." I've already arranged for those. In fact, I'm making a big production of "TOY DRUM MAJOR." My principal boy is singing the solo, supported by twenty-four children and full chorus. It's costing a lot of money to dress it, but I'm satisfied that it's well worth it. Now what's this "SUNNY HAVANA" everybody is talking about?

"Mr. Wright." "SUNNY HAVANA" is, in my opinion, the best number I've had for years. It has that Tango flavour which is just the something different that makes the popular song. You know how discriminating Miss Jose Collins is over her numbers—well she is making a huge success everywhere she sings it. I'll just play it over for you. (Does so).

"Mr. Producer." What a wonderful rhythm, and what possibilities. Spanish shawls—castanets. Yes, that must go in. (To Principal Boy). You must do that, my dear.

"Prin. Boy." Splendid! And what chorus songs have you, Mr. Wright?

"Mr. Wright." "SAVE YOUR SORROW" will be the biggest chorus number this season.

"Mr. Producer." That's the one I thought of for you my dear. Talbot O'Farrell is working it at the Alhambra. What a hit! And what have you got for the principal girl?

"Prin. Girl." I want to sing "SAN FRANCISCO," I heard Dorothy Ward sing it the other day.

"Mr. Producer." Oh all right. If Dorothy Ward is doing it, that's good enough. She always chooses the (W)right songs. And a duet for these two, Mr. Wright? That's always my biggest difficulty.

"Mr. Wright." I've got the very thing for you in "I'LL BUY THE RING." (Plays it over).

"Boy and Girl." (Together) Splendid. If we could only have had one like that, last year.

"Mr. Producer." Have you anything Scotch, Mr. Wright?

"Mr. Wright." Yes, I can suit you there also. (Plays over "WHEN THE BLOOM IS ON THE HEATHER").

"Mr. Producer." Now that's a song with the *real Scotch* atmosphere. They'll all go home singing it. Any good ballads?

"Mr. Wright." I've got the ballad of *the* year—"WHY DON'T MY DREAMS COME TRUE." Everybody who sings ballads in Panto, is going nap on it. Hear Dick Henderson sing it at the Holborn Empire.

"Mr. Producer." Right. And by the way, my comedian wants to sing that song of George Bass's.

"Mr. Wright." Oh yes—"I'VE NEVER WRONGED AN ONION." I'm glad you've fixed on that one. It's the funniest song in years, and good ones are so hard to find. I've a good concerted number too—"HAY HAY FARMER GRAY." There's fifty verses to choose from there.

"Mr. Producer." You gave me "Sahara" last year for my Eastern scene. What have you got in that line Mr. Wright.

"Mr. Wright." *This* is the only big Eastern number this season. (Plays over "ARABY").

"Mr. Producer." What a haunting melody. Your songs get better every year, Mr. Wright.

"Prin. Girl." (To Producer.) Have you heard Jack Hylton play that new waltz "BABETTE." I think we should use that for our ballet. It's wonderful.

"Mr. Producer." Yes, I've decided on that. And now Mr. Wright I won't take up any more of your valuable time. There's just band parts to enquire about.

"Mr. Wright." Just send all your artistes along. We'll fix the keys for them and you'll get the parts in good time for band rehearsals.
(Secretary enters). There's a newspaper reporter here Mr. Wright. He is asking if there is any truth in the story that Music Publishers add to the salaries of music hall artistes.

"Mr. Wright." Well you can tell him that we don't believe in hiding the truth. *We* add to the salaries of artistes.

"Mr. Producer, Boy and Girl." (Together). What?

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PLAYS.

A LA RUSSE (Mde. Lydia Kyasht).—Nov. 9, T.R., Birmingham; 16, T.R., Leeds.
ALEXANDER MITCHELSON. — Royal, Yarmouth.
ALF'S BUTTON.—Nov. 9, New, Cambridge.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ARCADIANS, THE.—Nov. 9, O.H., Middlesbrough; 16, Empire, Leeds.
BACHELOR HUSBANDS.—Nov. 9, O.H., Blackpool; 16, Gaiety, Burnley.
BALKAN PRINCESS.—Nov. 9, Hippo.
BAMBOULA.—Nov. 9, Court, Wigan; 16, T.R., Nottingham.
BAYNTON, HENRY.—Nov. 9, Empire, Sunderland; 16, King's, Edinburgh.
BELLE OF NEW YORK.—Nov. 9, Harrogate (3), Scarborough (3); 16, Empire, York.
BENSON, SIR FRANK.—Nov. 9, Hippo., Keighley; 16, Empire, W. Hartlepool.
BOURCHIER, ARTHUR. — Nov. 9, King's, Dundee.
BRIDE, THE.—Nov. 19, Grand, Swansea.
BRITISH NATIONAL OPERA.—Nov. 9 and 16, O.H., Manchester.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUCKLEY, FRANK REP.—Nov. 9 and 16, Palace, Belper.
CAMPBELL, MRS. PATRICK.—Nov. 9, County, Bedford; 16, H.M., Carlisle.
CARL ROSA OPERA.—Nov. 9 and 16, Gaiety, Dublin.
CARL ROSA OPERA.—Nov. 16, Theatre, Richmond, Surrey.
CHARLEY'S AUNT.—Nov. 9, Devonshire Park, Eastbourne; 16, Borough, Stratford.
COBRA.—Nov. 9, P.O.W., Birmingham; 16, Prince's, Manchester.
CONLIN, EVELYN, REP.—Pavilion, Northwich.
CREAKING CHAIR.—Nov. 9, Maidstone; 16, Lewisham.
CREAKING CHAIR.—Nov. 9, Alhambra, Glasgow.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hippo., Margate.
DOBELL, W. L.—Nov. 9, Town Hall, Tipperary; 16, Parth View, Cinema, Carrick-on-Suir (4).
DOLLAR PRINCESS.—Nov. 9, Prince's, Bradford; 16, Court, Liverpool.
DORAN, CHARLES.—Nov. 9, Pleasure Gardens, Folkestone; 16, T.R., Bournemouth.
D'OYLY CARTE (NEW) CO.—Nov. 9, Grand, Derby; 16, O.H., Leicester.
D'OYLY CARTE (Rep.) CO.—Nov. 9, Lyceum, Edinburgh; 16, King's, Glasgow.
DUNSTAN, EDWARD.—Nov. 9, O.H., Burnley.
EDUCATING A HUSBAND.—Nov. 9, Palace, Hastings; 16, T.R., Guildford.
FARMER'S WIFE (Birmingham Rep. Co. No. 1).—Nov. 9, Artillery, Woolwich; 16, Prince's, Bristol.
FOOL, THE.—Nov. 9, T.R., Glasgow; 16, Lyceum, Edinburgh.
FORTESCUE, FRANK, STOCK CO.—Palace, Bordesley; T.R., Wolverhampton; Palace, Attercliffe; Grand, Walsall (season in each case).
FORBES-ROBERTSON, FRANK.—Nov. 9, Hippo., Richmond; 16, O.H., Buxton.
FRENCH LEAVE.—Nov. 9 and 16, Cork.
GILL, BASIL.—Nov. 9, T.R., Glasgow; 16, Lyceum, Edinburgh.
GIPSY LOVE.—Nov. 9, Empire, Swindon.
GIPSY LOVE.—Nov. 16, Hippo., Keighley.
GREEN GODDESS.—Nov. 9, T.R., Blackburn; 16, T.R., Rochdale.
GODWIN-HALLETT OPERA.—Nov. 9, O.H., Macclesfield.
GLAZE, WILL.—Royal, Bilston.
GRUMPY.—Nov. 9, T.R., Bath.
HAMILTON DEANE.—Nov. 9 and 16, Court, Warrington.
HAMMERSLEIGH, BERIC.—Nov. 9, and 16, Palace, Rawtenstall.
HARDING, LYN.—Nov. 9, Borough, Stratford; 16, New, Oxford.
HAY FEVER.—Nov. 9, Royal, Portsmouth.
HOWARD, INEZ, PLAYERS. — Royal, Blyth (season).
HOWARD, LANGLEY.—Col., Radcliffe.
ISABEL, EDWARD AND ANNE.—Nov. 9, King's, Greenock; 16, Theatre, Perth.
IDEAL REP.—Market Hall, Pontardulais.
IT PAYS TO ADVERTISE (WHITE).—Nov. 9, T.R., King's Lynn; 16, Arcadia, Doncaster.
IT PAYS TO ADVERTISE.—Nov. 9, Grand, Leeds; 16, P.O.W., Birmingham.
JEFFERSONS, THE, and THE OPTIMIST. —Nov. 9, Col., Ilkeston.
JUST MARRIED.—Nov. 9, New, Oxford; 16, T.R., Exeter.
JUST MARRIED (BLUE).—Nov. 9, O.H., Southport; 16, W.G., New Brighton.
KATINKA.—Nov. 9, Royal, Bristol.
KATINKA.—Nov. 9, Royal, Huddersfield.
KATJA THE DANCER.—Nov. 9, King's, Lincoln; 16, T.R., Peterborough.
KATJA.—Nov. 9, Lincoln.
KATJA.—Nov. 9, Lyceum, Sheffield.
KING AND DAVIE REP.—Plymouth.
LADY OF THE ROSE.—Nov. 9, Tivoli, Barrow.
LANG, MATHESON.—Nov. 9, Grand, Croydon; 16, King's, Hammersmith.
LAST WALTZ.—Nov. 9, Palace, Walthamstow; 16, Palace, East Ham.
LIE, THE.—Nov. 9, Cork.
LIGHTNIN'.—Nov. 9, Wimbledon.
LILAC TIME.—Nov. 9, King's, Glasgow.
LITTLE NELLY KELLY.—Nov. 9, Grand, Swansea; 16, T.R., Bath.
LONDON PLAYERS.—O.H., Jersey (season).
LORD RICHARD IN THE PANTRY.—Nov. 2, Palace Pier, Brighton.
MACDONA PLAYERS (Bernard Shaw Rep.).—Regent, London (season).
M.A.D. Productions.—Royal, West Bromwich.
MADAME POMPADOUR (EDWARDES).—Nov. 9, T.R., Worcester; 16, Assembly Rooms, Malvern.
MAID OF THE MOUNTAINS.—Nov. 9, O.H., Belfast; 16, O.H., Harrogate.
MAN FROM HONG-KONG.—Nov. 9, Winter Gardens, New Brighton.
MAN WITH A LOAD OF MISCHIEF.—Nov. 9, Prince's, Manchester; 16, Lyceum, Sheffield.
MARSH, ALEX.—Nov. 9, Lyceum, Ipswich.
MERRY WIDOW.—Nov. 9, Royal, Brighton.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MITCHELL & DALE REP.—Grand, Lancaster (season).
MONCKTON AND LEWIS REP.—Pavilion, Chorley.
MONSIEUR BEAUCAIRE.—Nov. 9, Grand, Southampton; 16, Grand, Croydon.
NEILSON-TERRY, PHYLLIS.—Nov. 9, T.R., Newcastle; 16, Grand, Wolverhampton.
NERVOUS WRECK.—Nov. 9, Hippo., Gloucester; 16, T.R., Bristol.
NICOLETTE.—Nov. 9, St. Helens.
NO, NO, NANETTE.—Nov. 9, New, Cardiff.
NO. 17.—Nov. 16, P.O.W., Grimsby.
NOVELLO, IVOR.—Nov. 9, Grand, Wolverhampton; 16, Empress, Brixton.
O'MARA OPERA.—Nov. 9, Coliseum, Oldham; 16, T.R., York.
OVER THE HILL.—Nov. 9, Hippo., Thornley.
PADDY THE NEXT BEST THING.—Nov. 9, County, Reading.
PATRICIA.—Nov. 9, Royal, Halifax; 16, Grand, Derby.
PELICAN, THE (NORTH).—Nov. 9, H.M., Aberdeen; 16, King's, Dundee.
PELICAN, THE (SOUTH).—Nov. 9, O.H., Coventry; 16, P.O.W., Grimsby.
PLAYS AND PLAYERS (LEONARD HARRISON).—Royal, Castleford.
PLUS FOURS.—Nov. 9, Hippo., Selby; 16, County, Bedford.
POLLYANNA.—Nov. 9, Royal, Peterborough; 16, Royal, Worcester.
POPPY.—Nov. 9, O.H., Northampton; 16, O.H., Oldham.
PRICE OF COAL.—Nov. 9, Lyceum, Newport.
PRIMROSE (BLUE).—Nov. 9, Shakespeare, Liverpool; 16, O.H., Belfast.
RAIN.—Nov. 9, Empire, Preston; 16, T.R., Newcastle-on-Tyne.
RAY AND MAYNE.—Grand, Stockton (season).
RAYNOR REP.—Nov. 9 and 16, Palace, Scunthorpe.
RISING GENERATION. — Nov. 9, Royal, Dewsbury.
SAINT JOAN.—Nov. 9, Empire, Liverpool; 16, T. R., Birmingham.
SALLY.—Nov. 9, Palace, Salford.
SAVED FROM THE SEA.—Nov. 9, Collins's.
SAUCY SUE.—Nov. 9, Hippo., Newcastle-on-Tyne; 16, Hippo., Birkenhead.
SEVEN DAYS' LEAVE (Aston Players). —Nov. 9, T. R., Aston.
SO THIS IS LONDON.—Nov. 9, Harrogate (3), Scarborough (3); 16, Winter Gardens, Blackpool.
SPORT OF KINGS.—Nov. 9, Court, Liverpool.
SPRING CLEANING.—Nov. 9, King's, Hammersmith; 16, Wimbledon.
STEPMOTHER, THE.—Nov. 9, Hippo., Rotherhithe.
STEVENS, JENNIE.—Winter Gardens, Waterloo.
STOP FLIRTING.—Nov. 9, Empire, Wood Green; 16, Empire, Shepherd's Bush.
STORM.—Nov. 16, Southport.
STREET SINGER (SOUTH).—Nov. 9, T.R., Bournemouth; 16, Grand, Southampton.
STREET SINGER (NORTH).—Nov. 9, P.O.W., Grimsby; 16, Grand, Hull.
STREET SINGER.—Nov. 9, Royal, Nottingham; 16, Royal, Newcastle.
SUNSHINE SALLY.—Nov. 2, Grand, Rawtenstall.
TARNISH.—Nov. 9, Brixton; 16, Reading.
TEN COMMANDMENTS. — Nov. 9, Palace, Sleaford.
TIGER CATS.—Nov. 9, Royal, Norwich.
TERRY, FRED. AND JULIA NEILSON.—Nov. 9, Prince's, Bristol; 16, Grand, Swansea (3), Lyceum, Newport (3).
TONS OF MONEY (BLUE).—Nov. 9, New, Tonbridge (3), Canterbury (3); 16, Globe, Walmer (3), Chelmsford (3).
VAUGHAN BRACKING. — Playhouse, Oswestry.
VENNER, REP.—O.H., Wakefield.
VICKERS AND MEREDITH.—Queen's, Tamworth.
VORTEX, THE.—Nov. 9, Palace, Salisbury.
WALTZ DREAM.—Nov. 16, Hippo., Gloucester.
WEEK END, A.—Nov. 9, Palace, Oldham; 16, Palace, Hull.
WHEN KNIGHTS WERE BOLD.—Nov. 16, West Pier, Brighton.
WHITE CARP.—Nov. 9, T. R., Exeter.
WHITE CARGO (NORTH).—Nov. 9, T.R., Leeds; 16, Prince's, Bradford.
WHITE CARGO (BLUE).—Nov. 9, Crewe; 16, Hippo., Nuneaton.

REVUES.

APPLE SAUCE.—Nov. 9, Hippo., Rotherham; 16, Grand, Doncaster.
ARE YOU LISTENING?—Nov. 9, T.R., Leigh.
ARE YOU WORKING? — Nov. 16, Gaiety, Ayr.
ATTABOY.—Nov. 9, Kingston; 16, Reading.
BAD BOYS.—Nov. 9, Hippo., Seacombe.
BROKEN BISCUITS.—Nov. 16, T.R., Hebburn.
BY REQUEST.—Nov. 9, Hippo., Liverpool; 16, Hippo., Birmingham.
BY THE WAY.—Nov. 9, Royal, Windsor.
CASEY'S COURT.—Nov. 9, Hippo., Wolverhampton; 16, Palace, Newcastle-on-Tyne.
CHEAP TRIPS.—Nov. 9, Empire, Newcastle.
CHIMES.—Nov. 16, Empire, Bristol.
COCK-A-DOODLE-DO.—Nov. 9, New, Northampton.
CO-OPTIMISTS (A).—Nov. 9, T. R., York; 16, Hippo., Brighton.
CHEERIO.—Nov. 9, Hippo., Southampton.
CHUCKLES. — Nov. 9, T.R., West Stanley.
CUPID'S WHISPERS.—Nov. 9, Hippo., Ipswich.
DESIGNS.—Nov. 9, Palace, Hull; 16, Empire, Glasgow.
DING-DONG.—Nov. 9, Woolwich; 16, Brighton.
DOLE INCREASED.—Nov. 9, Empire, W. Hartlepool.
DON'T WORRY. — Nov. 9, Palace, Huddersfield; 16, Palace, Halifax.
DOUBLE SCOTCH.—Nov. 9, Pavilion, Ashington; 16, T. R., Whitehaven.
ENCORE.—Nov. 9, Palace, Leicester; 16, Palace, Blackpool.
EXPLOSIONS.—Nov. 9, Hippo., Stockton.
FLYAWAY PETER.—Nov. 9, Hippo., Ilford.
FORMBY SEEING LIFE.—Nov. 9, Empire, York.
FRENCH FUN.—Nov. 16, Hippo., Southampton.
FUN ON AN OCEAN LINER.—Nov. 16, Palace, Salisbury.
GAY CITY.— Nov. 9, Palace, Blackpool; 16, Palace, Bradford.
GAY WORLD.—Nov. 9, Blackpool; 16, Hippo., Liverpool.
GOLDEN WEST. — Nov. 9, Hippo., Aldershot.
GOOD OLD SERGEANT.—Nov. 9, Royal, Windsor; 16, Hippo., Warrington.
GOSSIPS AND GRUMBLES.—Nov. 9, Victoria, Dundee.
GREAT FUN.—Nov. 9, Empire, New Cross.
GRUMBLES.—Nov. 9, Hippo., Preston; 16, Hippo., Salford.
HAPPY DAYS.—Nov. 9, Royal, Cleethorpes.
HEADLIGHTS.—Nov. 9, Kilburn; 16, Palace, Hammersmith.
HELTER SKELTER.—Nov. 9, Hippo., Leeds.
HERE'S TO YOU.—Nov. 9, Hippo., Devonport; 16, Palace, Walthamstow.
HIGH LIFE.—Nov. 9, Hippo., Boscombe; 16, Hippo., Portsmouth.
INCOME-TAX MAN, THE.—Nov. 9, Empire, W. Bromwich.
JAZZLAND.—Nov. 9, Hippo., Hulme, Manchester; 16, Pavilion, Liverpool.
JAZZ ROUND-UP.—Nov. 9, Hippo., Birkenhead; 16, Hippo., Belfast.
KHAKI.—Nov. 9, Royal, Bury.
LAUGHS AND FRILLS.—Nov. 2, Hippo., Great Yarmouth.
LAUGHS AND LADIES.—Nov. 9, Pavilion, Liverpool.
LONDON CALLING.—Nov. 9, Grand, Luton; 16, T.R., Worthing.
LONDON NIGHTS.—Nov. 9, New, Port Talbot.
LOOM, THE.—Nov. 9, Hippo, Nottingham.
MARGATE PED'LERS.—Nov. 9, Empire, Chatham; 16, Empire, Chiswick.
MARGUERITE.—Nov. 2, Palace, Salisbury.
ME AND MY GAL.—Nov. 9, Hippo., Salford.
MELODY BOX.—Nov. 9, Empire, Edinburgh; 16, Empire, Sunderland.
MENU THE.—Nov. 9, Palace, East Ham.
MR. TICKLE, M.P.—Nov. 9, Hippo., Brighton; 16, Palace, Camberwell.
MR. TOWER OF LONDON.—Nov. 9, Hippo., Aston.
MUSTARD POT.—Nov. 9, Hippo., Poplar.
MY 'ERB.—Nov. 9, Queen's, Poplar.
NELLY DEAN.—Nov. 9, Palace, Chelsea; 16, Palace, Blackburn.
NEW SPLINTERS.—Nov. 9, Hippo., Willesden; 16, Empire, Kingston.
NIGHT CLUB.—Nov. 2, City, Leeds.
NIGHTLIGHTS.—Nov. 9, Hippo., Belfast; 16, T.R., Dublin.
NINE O'CLOCK REVUE.—Nov. 9, Empire, Ardwick.
NIPS.—Nov. 9, T.R., Yarmouth; 16, T.R., Stratford.
NOTIONS.—Nov. 9, Empire, Huddersfield; 16, T. R., Darlington.
OCEANS OF NOTIONS.—Nov. 9, Wigan; 16, St. Helens.
OH! DOLLY!—Nov. 9, Empire, Burnley; 16, Empire, Islington.
ONE MOMENT, PLEASE.—Nov. 9, Hippo., Norwich.
ON THE BOUNCE.—Nov. 9, Empire, Bristol.
ON THE DOLE.—Nov. 9, Hippo., Derby; 16, Grand, Clapham.
ON WITH THE SHOW.—Nov. 9, Empire, Birmingham.
ON VELVET.—Nov. 9, Pavilion, Southport.
OUR CABARET.—Nov. 9, Empire, Sheffield.
PARIS NIGHTS.—Nov. 9, Empire, South Shields 16, Palace, Carlisle.
PAY DAY.—Nov. 9, Grand, Plymouth.
PEPPER-BOX.—Nov. 9, Empire, Stratford; 16, Hippo., Poplar.
PLEDGES.—Nov. 9, O.H., Dudley.
POSH.—Nov. 9, Hippo., Darlington; 16, Empire, S. Shields.
P'S AND Q'S.—Nov. 9, Empire Chiswick; 16, Empire, Hackney.
PUNCH AND JUDY SHOW.—Nov. 9, Empire, Finsbury Park; 16, Empire, New Cross.
PUNCH BOWL.—Nov. 9, Hippo., Golders Green.
PUZZLES of 1925.—Nov. 9, Palace, Blackburn.
RACK AND RUIN.—Nov. 9, Metropolitan, W.
RAT-A-TAT.—Nov. 9, King's, Southsea.
REAL STUFF.—Nov. 9, Hippo., Darwen; 16, Hippo, Wrexham.
RECORDS.—Nov. 9, Palace, Plymouth; 16, Empire, Cardiff.
RED HOT.—Nov. 9, Palace, Ramsgate.
REVELATIONS.—Nov. 9, T. R., Edinburgh; 16, Met., Glasgow.

(*Continued on page* 17).

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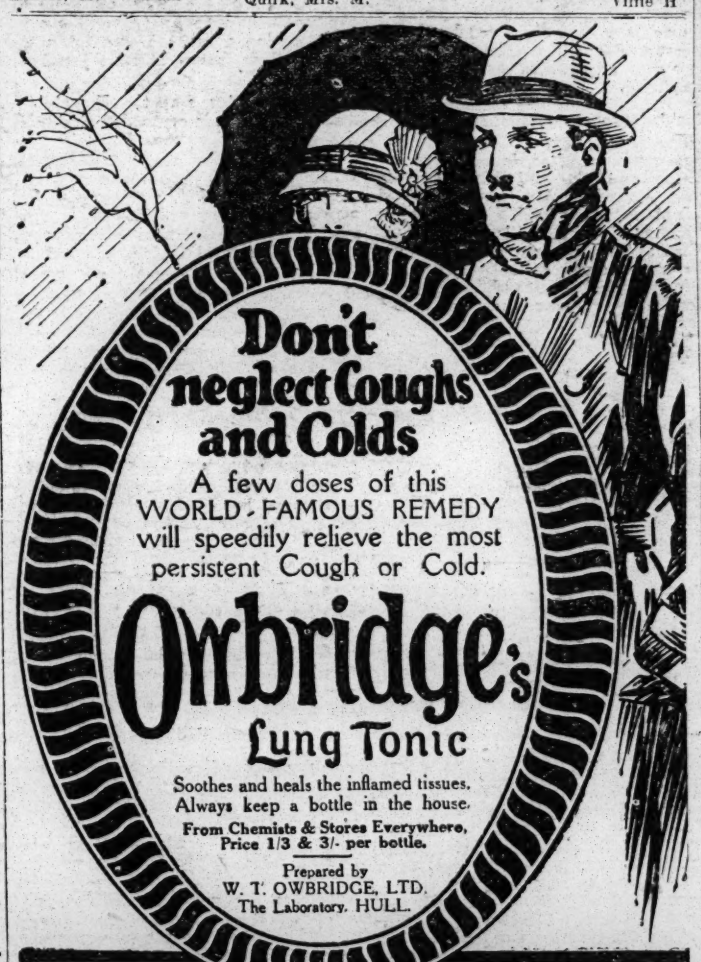
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Theatrical Gossip

"Rose Marie's" Rosy Record.

"Rose Marie" has already broken all records in regard to the receipts at Drury Lane, where it continues to fill the theatre to capacity at every performance, and the provinces are equally enraptured with this delightful play.

At the Palace Theatre, Manchester, the advance booking for a four-weeks' season before "Rose Marie" had opened reached the unheard-of figure of over £10,000. During the last four weeks it has been filling to capacity the beautiful new Empire Theatre at Liverpool, and on its final night the receipts broke all records ever since the theatre has been built.

"A Doll's House" for the Playhouse.

On or about Wednesday next, Nov. 18, Pilgrims, Ltd., will follow its Playhouse Theatre production of "The Desire for Change" with a revival there (the first in the West End since 1911) of Henrik Ibsen's "A Doll's House," with Madge Titheradge as the Nora, and Milton Rosmer the Helmer.

"Betty in Mayfair."

Arthur Margetson will be the leading juvenile, "opposite" Evelyn Laye, in "Betty of Mayfair" (the musical version of "The Lilies of the Field"), due at the Adelphi Theatre to-night. Others in the cast, in addition to Leslie Fuller and Mary Leigh, will be Jack Hobbs, Lilian Mason, Cecil Brooking, Lena Halliday, Cecil Fowler, Jean Stirling, Mabel Munro and Winifred Evans.

Lottie Venne Jubilee Matinee.

In addition to those whose names have already been announced, the artistes assisting at the Lottie Venne Jubilee Matinee—at His Majesty's Theatre on Friday—will include Seymour Beard, Dion Boucicault, Graham Browne, Davy Burnaby, Wolseley Charles, Herman Finck, Norman Forbes, Johnston Forbes-Robertson, Sonnie Hale, Lew Hearn, Claude Hulbert, Francis Lister, Gerald du Maurier, Nigel Playfair, Leon Quartermaine, Ronald Squire, Gladys Cooper, Cicely Courtneidge, June, Marie Lohr, Gwen ffrangcon-Davies, Lillah McCarthy, Peggy O'Neil, Irene Russell, Heather Thatcher, Lady Tree, Madge Titheradge and Hilda Trevelyan.

Comedian and Wounded Soldiers.

The organisers of the Adair Wounded Fund, which provides regular entertainments and outings for the many thousands of war-wounded who are still in hospital, have a special treat in store for the "boys in hospital blue" who will attend the concert at the Wigmore Hall on Sunday. Jay Laurier, the popular comedian—whom the ex-Service audience will probably remember as the man who taught them to sing "I do like a s'nice mince pie"—will act as M.C. and dispense samples of his humour between the turns. The proceedings will wind up with a "lucky draw" for prizes which range from suit cases to Seidlitz powders, and in this also Jay will help to prove that "a good laugh is worth a donkey-load of medicine."

Mr. Matheson Lang.

Mr. Matheson Lang, who was last week appearing in "The Tyrant" at Golders Green Hippodrome, is at the Croydon Grand Theatre this week, and next week goes to the King's Theatre, Hammersmith. As his contracts for further tours and film work are likely to prevent his re-appearance at a West End theatre for some time to come, he will produce the new play by Marion Osmond and James Corbet, "The Chinese Bungalow," for the first time in London during his forthcoming visit to the King's Theatre, where he will give "The Tyrant" on Monday and Tuesday evenings and on Wednesday and for the rest of the week he will appear in the new play.

In "The Chinese Bungalow" Mr. Lang plays a Chinese merchant with Western ideas, married to an English wife, with the usual disastrous results. The action takes place on a rubber plantation in the Malay States.

Municipal Theatre Movement.

To-morrow (Thursday) and Saturday the Mansfield House Players present "The Likes of Her," by Chas. McEvoy, at the East Ham Town Hall, at 7.30. This production is the second of a series of five plays to be presented by the Mansfield House Players during the coming season. The other plays are "Cromwell" (Jan. 2 or 7); "The Great Adventure" (Feb. 11 or 13) and "St. Joan" or "Major Barbara" (March 11 or 13). The aim of the company is to establish a municipal theatre in the district of which East Ham is the centre. Season tickets for the four remaining plays are 8/- each and single tickets from 2/4 to 6d. These can be obtained from Mr. P. Harbott, Secretary, East Ham Town Hall, E.6.

La Chauve-Souris.

Having succeeded in making satisfactory arrangements for a postponement of his Berlin season Nikita Balieff is free to remain in London for a few weeks longer. He will, therefore, present an entirely new programme on Monday, November 16, at the Strand Theatre. Besides a number of scenes that will be new to London playgoers the programme will include some of the items in which the company was first seen when they came to London four years ago.

The street singer, Ernest Whitefield (recently recruited and invested with the Russian name Akaky Vitovetsky) will make his first appearance with La Chauve-Souris in the new programme.

"The Players."

"The Players" will present "The Cassilis Engagement" at King George's Hall, Y.M.C.A., Carolinestreet, W.C., on Monday next (Nov. 16) at 8.

Presentation to Mr. Bennett.

An interesting little ceremony took place at the offices of "The Era" on Monday, when Mr. W. F. Bennett, who has completed fifty years' service on the paper, was presented with a diamond tie-pin by the proprietors and his old comrades. In making the presentation Mr. A. E. Barwood wished Mr. Bennett long life and happiness, a sentiment cordially echoed by the latter's colleagues. Mr. Bennett expressed his appreciation of the gift, and hoped that he would continue his happy association for many years to come.

Leon M. Lion's Plans.

Leon M. Lion has acquired the acting rights in both "Les Yeux Qui S'Ouvrent" and "The Godless," new plays by Karen Bramson (author of the original version of "Tiger Cats"), and in Miles Malleson's "The Fanatics," which was published last year.

One of these will be seen shortly; but its production, Mr. Lion wishes to emphasise, will not interfere with the run of "No. 17," in which piece he himself will continue to appear at Wyndham's Theatre.

Matinees.

Business at the Garrick, the management states, justifies extra matinees of "Tess" on Thursdays; while the Gaiety Theatre announces five extra Christmas matinees of "The Good Old Days"—on December 28th, 29th and 31st, and January 5th and 7th.

New Revue for London and New York.

The tour of "The Punch-Bowl," which started on Monday at the Hippodrome, Golders Green, with the entire production from the Vaudeville Theatre, will be continued for six weeks only in its present form. After that time most of the principals and the chorus will be required for Mr. Archibald de Bear's next new revue at the Vaudeville, the rebuilding of which is to start immediately. "The Punch-Bowl" tour will then be re-organised and resumed in the New Year with another company.

As a result of Mr. de Bear's recent trip to America, arrangements are nearing completion by which the new revue intended for the reconstructed Vaudeville will be presented almost simultaneously in New York, with an American cast, by Mr. de Bear, in conjunction with Mr. William Morris, Jnr., who is securing a theatre for this purpose.

Christmas Gifts from "Rose Marie."

A beautiful doll made in reproduction of the quaint costumes worn by the Totem Pole dancers in "Rose Marie," will be presented to every lady present at the Christmas Eve matinee at Drury Lane Theatre.

Frank Forbes-Robertson.

Frank Forbes-Robertson opened his visit at the Richmond Hippodrome on Monday with "The Playboy of the Western World," which is having such a success at the Royalty Theatre. Other plays he will present during his visit will be "The Passing of the Third Floor Back," "The Call of the Road," "Rosemary," and "David Garrick."

The Book of Sadler's Wells.

A composite volume on the old theatre of Sadler's Wells is being prepared by a number of authors interested in the schemes for rebuilding the theatre, and opening it as an "Old Vic" for North London. Among those who have already promised to contribute chapters are Mr. G. K. Chesterton, Sir Sidney Lee, Sir Arthur Pinero, and Capt. R. P. P. Rowe. Mr. Muirhead Bone is designing the frontispiece.

"Juno and the Paycock."

Dennis Eeadie and J. B. Fagan will, by arrangement with the Directors of the Abbey Theatre, Dublin, present The Irish Players in "Juno and the Paycock," by Sean O'Casey, at the Royalty Theatre on Nov. 16.

"The Madras House."

"The Madras House," by Granville Barker, first produced in the Frohman Season at the Duke of York's in March, 1910, will be presented by H. M. Harwood at the Ambassadors in about three weeks' time. The author will produce.

Charles B. Cochran to Broadcast.

Charles B. Cochran will give a talk for the Wireless on Saturday evening at 10 o'clock. His subject will be "Myself and My Book."

"Betty's" Success in Sunderland.

Miss Evelyn Laye, the leading lady in "Betty in Mayfair," which had a very successful fortnight's run at the Empire Theatre, Sunderland, and which is due at the Adelphi Theatre, London, to-day, was a guest at the last weekly meeting and luncheon of the Sunderland Rotary Club. In seconding a vote of thanks to Dr. T. M. Allison, of Newcastle, who delivered an address on "Man, Ancient and Modern," she said the life of an actor or an actress was a very hard one, and speaking of "Betty in Mayfair," added: "We are all immensely pleased because you have received it so well in Sunderland, and I have been asked to thank you by the other members of our company, and to say that we are going back to London full of hope, feeling that perhaps we may have a success on Armistice night. So that is what you have done for us."

Stalls and Pit.

Our Bath correspondent draws our attention to a speech recently made by Sir Barry Jackson at Liverpool, in which he is reported to have said: "He would like to make a clean sweep of the 10s. 6d. stalls and bring the pit right down to the front so that there would be a "live" audience in front as well as behind. The 10s. 6d. people let the Theatre down every time." In the historic Theatre Royal, Bath, the pit has always been close to the orchestra, and often the visiting company express their appreciation of this.

The Ralia Boys.

Reeves and Lamport have received a cable from America stating that The Ralia Boys opened to big success at the Bushwick Theatre, New York.

The Actors' Club.

Mr. F. J. Nettlefold has arranged for The Actors' Club to be "At Home" at the St. James' Theatre (which has kindly been lent by Mr. Gilbert Miller) on Friday afternoon, Dec. 4.

Sir Gerald du Maurier, who is the President of the Club, and Miss Gladys Cooper, who is the Vice-President, have kindly consented to act as Host and Hostess on this occasion, and members of the Actors' Club will have an opportunity of inviting their friends and entertaining them.

An interesting programme is being arranged, and light refreshments will be provided.

Shakespeare Without Frills.

Sir Barry Jackson's production of "Hamlet" in modern dress has been transferred from the Kingsway Theatre to the Birmingham Repertory. The controversy as to the propriety of putting Shakespeare on the stage without the conventional accessories is no nearer solution than it was when Sir Barry Jackson first challenged prejudice with "Cymbeline," in modern dress. This much may be said for the experiment, that it has shown the interest of the dramatic art, as exemplified in Shakespeare, and as represented by the skilful players who make such a living thing of this production of "Hamlet," is independent of costumes. Many playgoers remain unconvinced that the innovation is worth retaining, however. It is not a cardinal point but a question of what is congruous, and notions of congruity do depend very much on accepted tradition. However it may have been distracted by the unaccustomed garb, the Repertory audience fully appreciated the fine spirit of the acting.

The Incorporated Stage Society.

The Incorporated Stage Society's season will open on Sunday evening, November 29th, and Monday afternoon, November 30th, with Tchehov's "Ivanoff" instead of Ibsen's "Brand," which will be done in March. This change in the order of the programme has been effected in order that the services of M. Theodore Komisarjevsky, who is now in London, may be secured as producer.

"Ivanoff" was originally written as an exercise, and produced in 1889 at Moscow, where it had a mixed reception. It was subsequently re-written and produced with success at St. Petersburgh. It is the only one of Tchehov's long plays that has never before been acted in London, so that the cycle of Tchehov plays begun in 1911 by the Stage Society's production of "The Cherry Orchard" will now be completed.

"THE MAN WITH A LOAD OF MISCHIEF."

AT THE HAYMARKET.

Mr. Ashley Duke's exquisite play continues to draw large audiences to the Haymarket, and on Wednesday evening last there was the first change in the cast when Miss Isabel Jeans took the part of the Lady. It was doubtless a somewhat nervous task for Miss Jeans to undertake a rôle in which Miss Compton has made so conspicuous a success, but her portrayal of the runaway mistress of a Prince was an interesting one. She made the character seem somewhat harder, stressing the brilliance and wit a little at the expense of the human emotion underlying the badinage. Her scenes with the nobleman were most cleverly handled; this was indeed a woman with whom to match wits. She did not, however, strike the note of sincerity in her scenes with the Man, but in justice to her this was the more apparent because of Mr. Leon Quartermaine's wonderful performance. He has so matured and enriched his part that it is now a most perfect thing to see and to hear.

Mr. Frank Collier continues to give a very polished study of the Nobleman, and the production is still rounded off by excellent performances from Mr. Alfred Clark, Miss Clare Greet and Miss Joyce Kennedy.

R.A.D.A. Players.

The R.A.D.A. Players will give their next production, "Pure and Simple," a comedy by Ian Rankine, on Sunday next, November 15, at 8 p.m., at the Academy Theatre, Malet-street. The cast includes Misses Alex Frizell, Mary Sheridan and Helena Pickard, Messrs. Leslie Banks, Alan Stevenson, J. Leslie Frith and Roland Culver. The play is produced by Miss Muriel Pratt.

For the first time in its history, leading performers will be the guests of the Incorporated Society of Authors, Playwrights and Composers at the annual dinner to be held at the Hyde Park Hotel on the 25th of November. The Society is desirous of recognising publicly the valuable services rendered by executive artistes to its author and composer members.

The distinguished singers and players who have accepted the invitation, and who will entertain the company during the evening are Miss Carrie Tubb, Miss Margaret Fairless, Mr. Walter Hyde, Mr. Frederick Ranalow, Mr. Norman Williams and Mr. Harold Samuel.

Miss Carrie Tubb is to sing for the first time two new arrangements of traditional airs, Mr. Samuel will play Purcell pieces, Mr. Ranalow is to revive Captain Macheath for the occasion, and Norman Williams, hastening from the "Gaiety" between the acts, will give some English songs in the character of the Innkeeper played by him in the "Good Old Times."

Mr. W. B. Maxwell will preside.

THEATRE PRICES.

Gallery First-Nighters' Debate.

The periodical debates arranged by the enterprising Gallery First Nighters' Club rarely fail to provide much food for thought for earnest theatre-goers, and a stimulating discussion from every point of view can always be expected. Last Sunday's debate, held at 26, Great Windmill-street, proved to be no exception to the rule, the subject being the important question: "Are Theatre Prices Too High?" and the principal speaker being Mr. R. H. Gillespie, the Managing Director of Moss' Empires.

In introducing Mr. Gillespie to the crowded gathering of galleryites, the genial chairman of the evening, Mr. L. Hore-Belisha, M.P., addressed them as "Ye gods and fellow immortals." It was a good job Mr. Gillespie was there, he said, as it was about time their views were heard. Theirs was the only sound voice—as the only people privileged to take a "long" view—(laughter). They went to the theatre to see and not "to be seen." Mr. Gillespie needed no introduction. He was, perhaps, the greatest theatre director in existence—owning or controlling at least 35 Empires.

Mr. Gillespie said at the outset that he always tried to avoid galleries unless it was at one of his own theatres. Judging from what he had seen, however, the gallery (at his own theatres) was value for money. He admitted, however, that a lot depended on the theatre—at uncomfortable theatres, any price was too high to pay. Mr. Gillespie then went on to cite the extending charges of theatres—the standing charges now as compared with 1914. Have the prices changed out of proportion to other expenditure, he asked. Leaving alone the salaries of the artists, let them look around. The staff at the Hippodrome, for instance, cost exactly three times as much as in 1914, the orchestra two-and-a-half times as much. Heat and lighting were up 75 per cent., and rates and taxes 55 per cent. Another point was the enormous rentals now charged, and the fact that everything in the way of theatre equipment had to be renewed every seven or ten years. He maintained that all these factors at least justified the increase in prices.

Another factor was the Entertainment Tax. People contended that this was paid by the public. But take the case of a man with, say, 10s. to spend. Where he would have taken two 5s. seats, he now took two at 4s. 9d.—the manager only received 8s. Managers, in other words, lost a certain amount of what they used to get, and prices had therefore to be adjusted otherwise to make up the deficiency.

The whole thing was largely a question of supply and demand. Costs of production varied according to the nature of the show. Unfortunately, however, the leases of West End theatres often stipulated that the prices should not be less than West End prices. Whereas, he thought that a farce or other show which was cheap to run would often times be transformed from a failure into a success if prices could be reduced. People—women in particular—were fond of a bargain. In other words, there was a better chance for managers if they could charge a fair market price for the goods they had to sell.

What they wanted was the American "cut rate office" system—the history of which system he proceeded to narrate. Originally designed to dispose of unused "return half" railway tickets, it eventually extended to the disposal of theatre tickets which the owners were prevented from using. Then theatre managers took a hand, taking along, say, 50 stall tickets to see what they could get for them. Prices rose and fell according to demand. The originator of the idea had done well, and something could be done on the same lines in London were it not for the terms of the leases. Why should they pay the same for an unsuccessful comedy as for, say, "No, No, Nanette" or "Rose Marie"? As far as a successful show was concerned, he did not think enough was charged. Mr. Gillespie concluded with a few words about the "queue" system, which he believed could be cut out by booking in advance. In fact, he believed that within the next five years the system would be compulsorily remedied.

Some interesting views were expounded during the subsequent debate. Mr. Hannen Swaffer, for instance, contended that the manager was entitled to charge what he liked. What was wrong with the theatre, in his opinon, was that managers were conspiring to kill British drama. They were flooded by rotten American plays of every description. He concluded with a plea for the return of the old "actor-manager."

Mr. Leslie Bloom (President of the Club) said that he looked at the matter from the gallery point of view. He did not think that the gallery in London, with a few exceptions, was worth more than fourpence. such was the discomfort there. As regards the question of queues, did Mr. Gillespie know that queues half-a-mile long had been waiting to book in advance at the Liverpool Empire? It was the same in London with the bookable cheap seats. The trouble was that the managers or the box offices did not play the game. Certain seats were kept back—the public did not get them. That is what would happen if all seats were bookable. He quoted instances of 1s. 10d. seats hawked outside the theatre for 10s. Regarding the high expenses, if managers must have "names," they would have to pay salaries; but there were a lot of clever artists who couldn't get jobs and who would be willing to work for less. He hoped the American system would never be applied here: it was not fair to the people who had paid the full price.

Both Mr. Arthur Weir and Mr. Cove spoke trenchantly, the former avowing that the chief fault nowadays was the meagre entertainment provided, whilst Mr. Sam Hasbuck put in a plea for the better construction of theatres on the two-tier system. At present, he pointed out, the highest-priced seats, e.g., the boxes, did not necessarily command the best view of the stage. Others who spoke were Miss Cameron, Messrs. Symonds and Wright and Mr. John Page, the secretary, who contributed one of his wonted "straight-from-the-shoulder" speeches.

Mr. Gillespie, in replying, emphasised the difficulties of management nowadays, and indicated the steps which he had already taken to minimise the "advance booking queue" trouble at Liverpool. It all resolved itself into this, he said: What was the purchasing power of the £ to-day? Everything had gone up because that purchasing power was so much less. A vote of thanks concluded the interesting evening.

"THE BURGOMASTER OF STILEMONDE"

At the Ambassador's.

Just now there is an opportunity of seeing a really fine actor in a noble play. Maeterlinck's poignant tragedy, "The Burgomaster of Stilemonde," is based on a war theme, but it is more than a play about the war. Its theme is timeless and universal, and the picture it presents of the ordinary man, who asked for nothing more than the humdrum every-day round, dying nobly for an idea, and, what is more, never imagining that there was any alternative to his sacrifice, transcends the merely local interest. This is the stuff of tragedy. Maeterlinck has written without rancour, because he is a great artist, and therefore its moving appeal is as real to-day as when the play was first produced in January, 1919.

Sir John Martin Harvey has added his own superb artistry to Maeterlinck's conception of the character of the Burgomaster. It is a gracious and beautiful study, quiet and dignified and always so satisfyingly human. Rarely has this magnificent actor been so well served with a part, and rarely, we imagine, has an author received so true and imaginative a response to his ideas as in this play.

In the other parts, Mr. Fred Grove's delightful study of the old gardener, and Mr. Walter Pearce's rendering of the Burgomaster's German son-in-law, stood out noticeably.

"THOMAS MORE."

Play by Ralfe Davies, produced for the first time at the Ambassadors' Theatre, Southend, on the occasion of the 1,000th performance of the Repertory Co. on November 2nd.

Mr. R. Davies has followed up his successful production of "Prof. Tring's Experiment" at the Ambassador's, Southend, with another and a better play. "An imagined story founded on history" quite well describes the play, which treats of the historic struggle between liberty and conscience as typified by More and despotism and opportunism represented by Henry VIII. The one backed by the people, the other by the crafty, scheming villiam Thomas Cromwell and a host of sycophants and self-seekers. "More will never be bent, we must break him" is the keynote of the drama, and bluff King Hal, ever jealous of power and prerogation and fearful of ridicule bows to this expression of opinion and lets down his faithful followers one by one on the shoals of opportunism. More's family life, his second wife's domesticity and aloofness from his religious principles, and his daughter's sympathy and serene confidence in his doctrines are cleverly silhouetted with many apt allusions. H. Hodgson Bentley has some fine opportunities in the name part and he makes full use of them. Miss Josephine Middleton enacts the rôle of his daughter Margaret Roper with touching significance. Campbell Fletcher is convincing as the selfish, high-living, overweening and above all vacillating monarch. He brings into prominence the redeeming features of the headstrong Henry Tudor as well as his weakness and materialism. Sidney Scott as the upstart, ambitious, crafty, schemer Thomas Cromwell presents another excellent character study and acts the part to the life. Faith Davies acts prettily as Margaret Gigs, More's adopted daughter. Robert Radford is good as Erassmus and Clifton James puts in some telling touches as the Solicitor-General. Mr. R. Davies contents himself with doubling the small parts of Latimer and Anne Boleyn's bucolic parent. Other parts are well played by Felicity Carter (Anne Boleyn), Wm. Aldous (Raphael Hythloday), Fred Pickering and Stella Friston. Quite a scholarly, artistic success and not unduly tedious or tragic owing to its leaven of humour.

"THE DARK ANGEL"

At the Everyman.

Play in Three Acts and a Prologue, by Guy Bolton, presented by Norman Macdermott at the Everyman Theatre on Tuesday, November 3.

Kitty Fahnestock ..... Hilda Bayley
Roma ..... Joan Pereira
Hilary Trent ..... G. H. Mulcaster
Sir Evelyn Fahnestock ..... Frank Atherley
Lord Francis Beaumont ..... H. G. Stoker
Madge Wilmerding ..... Cressie Leonard
Lady Violet Beaumont ..... Elizabeth Pollock
Jowett ..... Basil Lofting
Gerald Shannon ..... Arthur Pusey
Winnie Saunders ..... Leila Langley
Tom Trowbridge ..... S. Victor Stanley
Miss Smallwood ..... Chris Castor

"The Dark Angel," which was produced at the Everyman on Tuesday of last week, would have gained in dramatic effectiveness if the last act had been kept down to little more than a simple scene.

As it was, we were given climax after climax until a good deal of the poignancy and drama of a moving situation was dissipated. It was the only blot in an otherwise interesting and well-constructed play. Even as it stands, Mr. Guy Bolton has given us one of the most effective pieces that have been founded on a familiar war-time theme. Except for the last act, the subject has been handled with great skill, and it is particularly to be noted how well he has steered his principal idea through the flippancies of the two middle scenes which serve to bring the character of Kitty Fahnestock into relief.

The play opens with a prologue in war-time. In a short scene, we are shown Kitty and her lover, Hilary Trent, an officer on leave, at an hotel. They have spent the night together, and they consider themselves as much pledged to each other as if their marriage (which was prevented owing to the sudden curtailment of his leave) had really taken place. Five years later, although Trent has been reported killed in action, Kitty remains faithful to his memory. But it is made clear that her love was not the strong, lasting passion she imagined it to be when she said good-bye to her lover. Another man, Gerald Shannon, has come along. She loves him, but is at first steadfast in her refusal to marry him. Then there is a dramatic scene, in which Trent's name is scurrilously mentioned, and that last night with an unknown woman is cited to prove the fact that he was not the plaster saint that Kitty makes out. Stung by these taunts, she confesses that she was the woman, and is so affected by the realisation that this makes no difference to Shannon's love for her that she promises to marry him.

Following this, of course, comes the news that Trent is still alive, but the others know (although she does not) that he is a blind man. He has hidden himself away in the country, working as a novelist under a pseudonym. Kitty declares that she cannot marry Shannon without being released from her pledge, and, unknown to her, her father goes to prepare Trent for the visit. He is told that she is engaged to Shannon, and, when she appears, pretends that he is not blind and that he has ceased to care for her. Kitty is at first taken in, but, returning for a book, she realises the truth and the great sacrifice that Trent is making. Eventually, her first lover has his way, but it is only after an all-too-prolonged scene in which Trent tells of his feelings after his release from hospital. As we said in the opening, in attempting to drain the last dregs of emotion out of the situation, he has deprived the scene of some of its appeal.

The play, which has been finely produced by Mr. Milton Rosmer for Mr. Macdermott, is excellently acted at the Everyman. Mr. G. H. Mulcaster gave a very moving performance as the blinded man. It was a very human interpretation, and the pathos of the character was maintained on a dignified level, so keeping the scene from ever drifting into something second-rate. Miss Hilda Bayley was excellent as the girl. Certain spiteful members of Society were cleverly portrayed by Miss Cressie Leonard (who was particularly good), Miss Elizabeth Pollock and Mr. H. G. Stoker. Mr. Frank Atherley did nobly as Kitty's father, and among the smaller parts was a perfect little study from Mr. S. Victor Stanley, who just sufficiently stressed the awkwardness of a country youth among "his betters." Mr. Arthur Pusey made a pleasant and sincere figure of Shannon, and a delightfully-conceived study of an old servant came from Miss Joan Pereira.

MANY HAPPY RETURNS TO

Dan Rolyat—Wednesday, Nov. 11.
Maude Adams—Wednesday Nov. 11.
Maurice Elvey—Wednesday, Nov. 11.
P. Davey—Wednesday, Nov. 11.
W. G. Fay, Thursday, Nov. 12.
Akerman May—Thursday, Nov. 12.
Marjorie Gordon—Thursday, Nov. 12.
Betty Eley—Thursday, Nov. 12.
May Henderson—Friday, Nov. 13.
Alfred Paumier—Saturday, Nov. 14.
Charles Cruikshanks—Sun., Nov. 15.
George Parrott—Monday, Nov. 16.
Hertbert Waring—Tuesday, Nov. 17.
Arthur Prince—Tuesday, Nov. 17.

BETWEEN OURSELVES.

By "ADAM."

In "The Silver Fox" the frivolous wife wears rolled-down stockings, and eventually her husband is awarded a decree kneesi.

"The Iron Horse," the film which ran in the States for twelve months, and is now doing well over here, certainly seems to have got into the permanent way.

The new sketch in Charlot's revue may be "off the Lines" but it is undoubtedly on the right lines.

"Miss Cicely Hamilton welcomed the two haitches during the rehearsal by the young amateurs," says a daily paper. And she probably gave a few tips to the young aspirates.

The first play at the Gate Theatre is going with a swing.

To say nothing of a certain smooVeness.

We read that "Humour is a great asset in the drawling power of a play." Oh "I"!

The Two Bobs, who are in South Africa, are having a successful two-er.

"I once wrote a play, but it was hushed up," says Mr. Chesterton. But he knew it was only a case of "weight and see."

Herman Klein in his new book tells of a colleague of his who wooed a certain actress with cob-nuts. Nowadays the veriest chorus girl would eschew them.

I learn that Jackson Owen, who has taken up golfing, "has a keen eye for a ball." Almost links-eyed, I suppose.

Judging by report the revue "Old Flames" has certainly got the right flair.

I understand that Ernest Whitefield, the street singer discovery in the Chauve Souris, is to be re-christened something ending in "sky." If he retains the first three letters of his present name the result should be novel.

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SONG WALTZ.
By CHAS. ROSOFF.
Valse moderato.
Obligato.
When you and I were sev-en-teen And life and love were new; The world was
Just a field of green, Neath smiling skies of blue. That gold-en Spring, when
was King and you my wond-er-ful Queen; Do you re-call, when
love was all, And we were sev-en-teen?
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Orchestral Journal No 2283.
1st Violin.
I'll See You In My Dreams.
FOX-TROT SONG.
By ISHAM JONES.
Moderato.
Obligato and lib.
I'll see you in my dreams, Hold you in my dreams;
Some one took you out of my arms, Still I feel the thrill of your charms;
Lips that once were mine, Tra-der eyes that shine, they will
Light my way to-night, I'll see you in my dreams.
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P. & D. Ltd. 17049.

1st Violin.
Ukulele Lady.
FOX-TROT SONG.
Orchestral Journal No 2274.
By GUS KAHN and RICHARD A. WHITING.
Moderate.
Cornets
Obligato
Ukulele Lady, Ukulele Lady, Ukulele Lady, I'll go where life's gay,
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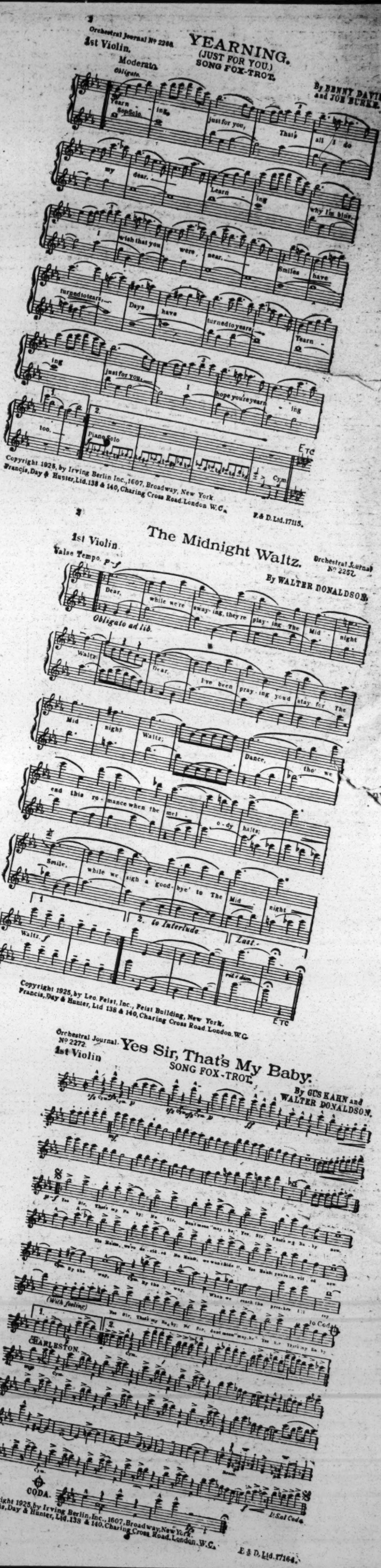
Orchestral Journal No 2268.
1st Violin.
YEARNING.
(JUST FOR YOU.)
SONG FOX-TROT.
By BENNY DAVIS and JOE BURKE.
Moderato.
Obligato.
Yearn - ing just for you, But how can I tell you all I do
my dear. Learn - ing why I'm blue.
I wish that you were near. Smiles have
turned to tears; Days have turned to years. Yearn -
ing just for you, I hope you're yearn - ing
too.
Piano Solo
Etc
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1st Violin.
The Midnight Waltz.
Orchestral Journal No 2257.
By WALTER DONALDSON.
Valse Tempo.
Obligato ad lib.
Dear, while we're sway-ing, they're play-ing The Mid-night
Waltz.
Dear, I've been pray-ing you'd stay for The
Mid-night Waltz, Dance, tho' we
end this ro-mance when the girl-o-dy halts.
Smile, while we sigh a good-bye to The Mid-night
1. 2. To Interlude.
Waltz. Last.
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Etc

Orchestral Journal No 2272.
1st Violin
Yes Sir, That's My Baby.
SONG FOX-TROT.
By GUS KAHN and WALTER DONALDSON.
(With feeling)
To Coda
CHARLESTON.
CODA.
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The Realm of Music

ROYAL COLLEGE OF MUSIC.

Drummarry's Symphonic Variations in E flat for, the D minor Pianoforte Concerto of Brahms, and the Prelude, Quartet a scene from Act III. of "Parsifal," were the chief works in the programme of the Royal College of Music students' orchestral concert. The Prelude was not free from the effects of anxiety. The strings could not manage to move all together, and were wind, though finely sonorous at times, was acrid at others, from over-blowing. This is perhaps, to be hypercritical. On the whole the playing was meritorious. The students, submitted to a severe test, had no reason to be ashamed of the way they came through it. Some uncertain entries occurred in the Good Friday scene, yet again the general level of the house was high and such faults as were clearly came through carelessness and not from want of care or preparation. Parsifal's music was by Trefor Jones, Gurnemanz' by Andrews. Both were exceedingly promising, the tenor especially. They sang, like artists. The bass sounds hollowish on some open vowels, a defect to be cured by concentration on a finer point. In the concerto the soloist was Edwin Benbow, whose playing showed good all-round competence. Mr. Adrian C. Boult was the conductor.

MR. DAVID BRYNLEY.

Mr. David Brynley, tenor, was supported by the Kendal String Quartet at the first of two concerts he is giving at Leighton House. He sang some English Folk Songs, negro spirituals, and a group drawn from the Tudor composers—a pleasant programme. His voice has decided possibilities, of which he does not at present make the most. Its naturally agreeable quality, for instance, may yet be improved by Bart. Still he sings with taste and seems to be in love with his work, so that there is good ground for hope of success overcoming his difficulties. Experience of the public platform will Mak an excellent teacher.

VOCAL AND PIANOFORTE RECITAL.

Lillah 23, Lowndes-square, the residence Russell, and Mrs. Gurney Aggs, a con-Madge was given by Mr. James Hickey, lyan, baritone and a pupil of Madame Bertha Moore, O.B.E., and Mr. Donald B. Sprinck, the organist of St. Matthew's, Bayswater. Mr. Hickey has been well trained. That was shown by the smoothness and general finish of his singing of Handel's "O Sleep, why dost thou leave me?" and there is charm in his quiet, unforced style. As an interpreter he has merit: the varying moods of a modern group, which included a new song by Mr. Sprinck, were happily caught. A Chopin nocturne, and some Bach and Brahms in Busoni's arrangements were among the contributions of Mr. Sprinck, whose playing revealed him as a pianist of marked individuality and considerable accomplishment. Madame Moore's recitations were another much-enjoyed feature, and assistance of an accentable kind was also given by Miss Vera Maconochie, soprano, and Miss Dorothy Broadbelt, clarinetist.

ROYAL ACADEMY OF MUSIC.

Students of the Royal Academy of Music carried through a varied programme of old and modern music at a chamber concert in the Duke's Hall. A thorough grasp of the essentials of different styles was shown. This characteristic was marked in the performance of Vaughan Williams' String Quartet in G minor, in other respects also quite first-rate, given by Jean Pougnet, Hugo Rignold, Harry Berly, and Douglas Cameron, and in that of the "Danse d'Olaf" for pianoforte, from Pick-Mangiagalli's "Deux Lunaires," which Dorothy Phillips played with excellent technical finish. The performance of a Mozart trio at the beginning, by Enid Bailey (violin), Kathleen Jacobs ('cello) and Doris Hibbert (pianoforte) was, too, very gracefully shaped. Dorothy Ryan captured the spirit of a group of Weckerlin's songs successfully, although her execution was not as free from hampering problems of technique as no doubt it will be later on. The whole voice wants bringing forward. Later, a sextette of singers gave a fairly satisfactory account of some old part-songs. There were many other items, all interesting from one point of view or another.

GUILD OF SINGERS AND PLAYERS.

Miss Marjorie Hayward, responding to an eleventh-hour call appeared at the Guild of Singers' and Players' Concert (the first of the series) in the Court House, Marylebone, and without rehearsal gave an admirable performance of the solo part of Bach's E major Concerto for violin and strings. For the freedom and breadth of bowing and phrasing and its life and vigour her playing was remarkably fine, and the audience could not but feel that the disappointment caused by Miss Dorothy Moulton's non-appearance (through indisposition) had been amply atoned for. Mr. John Barbirolli guided the Guild String Chamber Orchestra discreetly through a Mozart movement and other works.

MISS JOAN ELWES.

A well-arranged Bach recital was given at Wigmore Hall by Miss Joan Elwes with the aid of Mr. Albert Fransella (flute), Mr. Leon Goossens (oboe), Mr. Herbert Barr (trumpet), Mr. Claude Hobday (double bass), Mr. Harold Craxton (continuo) and the members of the Music Society String Quartet. The programme consisted of three of the Schemelli Hymns and arias from the cantatas. Miss Elwes, successful singer as she is, and particularly of modern songs, has not at present all the qualities for a complete Bach interpreter. Her soprano is clear and strong and soaring, and she rejoices in the sound of it as much as, at the appropriate times, do her hearers. But there was perhaps rather too much of that sort of exultation last Wednesday—too much of the body and not enough of the spirit. It is spirit that we want most in the "Sighing, weeping," (from Cantata 21), and also in "Praise God, the year draws near its ending" (No. 28, B.-G. Vol. V.). "O'er the meadows," from the first secular cantata, was more fully entered into, and so was grateful to listen to, though one could have desired a smoother legato

ANCHORITE OPERATIC SOCIETY.

Full advantage of the privilege of staging its production in a beautiful and well-appointed theatre was taken by the Anchorite Operatic Society, who put on "Princess Ida" at the New Scala for a run of three performances. The opera was handsomely mounted, and ably produced by Mr. H. Enes Blackmore, to whom much credit is due for the carrying-out of a none too easy task. A chorus which behaved intelligently and sang efficiently added distinction to the entertainment. Among the principals' performances were several of marked dramatic and vocal ability. The chief singing honours must go to Miss Nancy Shirley, a soprano whose voice and training enabled her to do complete justice to Princess Ida's songs, and to Miss Dorothy Hyde, the Lady Blanche, a fine contralto. Prettily sung, too, was the Melissa of Miss Mary Somerville. Gama was played by Mr. Leonard Ketley in just the right vein—a clever piece of work, and the Hildebrand of Mr. Vincent McCall was appropriately "peppery" and masterful. Mr. Herbert Bischoff, the Hilarion, hardly knows how to make the best of his voice in solos, but he managed his part well in the lovers' trios with Mr. Joseph J. Beckett (a brisk, jolly Cyril) and Mr. Richard Edwardes, the Florian; and Messrs. Ernest Marsden (a good bass), Charles B. Brown and Dudley Wright made much of their opportunities in the numbers allotted to Gama's sons. The lines were spoken by everybody, including Miss Agnes Hillhouse, the Psyche, and the Misses Webb, Moores, and James, with a good deal of point and humour and there was plenty of laughter on the near side of the footlights. Under Mr. R. Bertram Hudson's direction, the playing of the orchestra was well up to the general level of the performance.

CHILDREN'S ORCHESTRAL CONCERT.

A greater treat than usual was in store for the children at the second of the series of concerts at Central Hall in the shape of Mr. Albert Sammons' performance of the solo part in Mendelssohn's violin concerto. They may not, yet, be able fully to appreciate its beauty, but there is no doubt that his playing delighted them. The other works which Dr. Malcolm Sargent talked about so entertainingly and helpfully and the orchestra played so clearly were a Fantasy for Strings by Byrd, a movement from Beethoven's Second Symphony, and Weber's "Oberon" overture. The hall was fuller than ever.

LEVINSKAYA COLLEGE OF MUSIC.

At the first "at home" of the season at the Levinskaya College of Music Mr. Israel Zangwill gave an address on "Experiences of an Author-Manager." The theatre, he said, rested on a sordid basis, and it was his opinion that the idea of boosting up, getting the most work out of everybody, and turning over money quickly had spread here from America. The drama, both in that country and in this, was a sort of branch of the real estate business, so enormous were the rents which landlords were demanding for theatres. We needed a national theatre, run by a really representative and all-sided committee, a sound, well-balanced committee that would run, not only Shakespeare, but every kind of author, including all modern authors. At present we had no conception of the function and dignity of the theatre. The analysis of a lifetime had convinced him that the only reason why people went to the theatre was a conviction that they would not be able to get in. If they knew they could obtain a seat easily they lost all interest in the play.

The proceedings terminated by a concert.

AMATEURS IN "PINAFORE."

"H.M.S. Pinafore" for some reason or another seems rather out of the track so well beaten by amateur Gilbert and Sullivan producing societies. If only on that account the Argyle Square Society of the New Church are to be applauded for reviving the opera at the Guildhall School of Music theatre last week. The audience, on the other hand, might and without doubt did congratulate itself on being invited to a performance so capably sung and acted. The chorus was very good indeed. Much more attention was paid by them to light and shade than is the case with amateur bodies as a rule, with consequent benefit to the artistic quality of the ensembles. They moved about briskly, took a lively interest in what they had to do, and like the principals, seemed to be seized with the spirit of burlesque animating the opera. In Josephine's songs Miss Helen Wesché's voice was perhaps a little hard at times, but in compensation, she "took off" the heroine's guile and wiles neatly and amusingly. Mr. William G. S. Musgrove's performance as Sir Joseph Porter was well-studied in every detail—in the songs, his make-up, in characterisation and humour. As Ralph Rackstraw Mr. Tom Pearcey's singing was ingratiatingly musical. Mr. Bernard Rowe, too, the Captain Corcoran, showed good taste in the use of his pleasant baritone, and he and Miss Florence Clegg, an excellent contralto and one of the best amateur Little Buttercups in the writer's experience—a long one—made a very effective piece of work of their mock-melodramatic duet. Mr. Walter J. Fletcher, the Dick Deadeye, carefully steered a middle course between over and underplaying, and was well in the picture. The smaller but important parts of Bill Bobstay and Bob Beckett, in the hands of Mr. Albert W. Cooke and William E. Buckingham were as capably done as the rest, and the same may be said of Miss Winifred Evans' attractive Hebe and Mr. Tommy Little's smart Midshipmite. The conductor and producer was Mrs. Edith Sampson, who is to be congratulated on the way she kept her forces together in the one capacity and on the results of her care and knowledge in the other. Considering its somewhat attenuated strength of numbers the orchestra did bravely. It should be said that the Society was reinforced by members of the Hurlingham A.O. and the Old Oak Choral Societies. "Pinafore" was preceded by Arthur Morrison and Herbert C. Sargent's "That Brute Simmons." Acted brightly by Miss Violet Greenhill as Mrs. Simmons, Mr. John R. White as Simmons, and Mr. Musgrove as Bob Ford, the play raised a good deal of laughter.

ROYAL PHILHARMONIC SOCIETY.

The Royal Philharmonic Society's second concert of the season takes place on Thursday, the 19th inst., at Queen's Hall, with a programme drawn entirely from the works of Sir Edward Elgar. Under the composer's direction the orchestra will play the Symphonic Poem, "Falstaff," the concerto for violoncello and orchestra (with Miss Beatrice Harrison as soloist), the overture "In the South," the "Enigma" variations, and Sir Edward's transcription of Bach's Fantasia and Fugue.

A performance of "Princess Ida" will be given at the Cripplegate Theatre on Monday, November 30, by members of the opera class of the London College of Music. Mr. H. J. Rouse will conduct. The producer is Mr. Bertram Greaves.

L.N.E.R. MUSICAL SOCIETY.

An honourable record of a hundred and thirty concerts stands to the credit of this Society, whose orchestra of 100 performers and male voice choir of 300 voices are drawn from all grades of the London and North-Eastern Railway staff. The first concert of this, the eighteenth season, was held under the conductorship of Col. Galloway, the Society's founder, in the Hamilton Hall of the Great Eastern Hotel, when Tchaikowsky's Sixth Symphony ("Pathetic") and selections from Wagner, Balfe, German and Youmans were performed in very capable style. The work of the Society is educative in the fullest sense. Besides helping to spread the love and appreciation of the best music throughout the country, it encourages orchestral players by means of scholarships. It is pleasant to know that several of last year's scholarship winners have advanced so far as now to be fit for service in the full orchestra. Among the works to be performed during the season are Schubert's "Unfinished" symphony, the overtures to "Mignon" (Thomas), "Magic Flute" (Mozart) and Mendelssohn's "Hebrides" and "Ruy Blas" overtures, Wagner's "Ride of the Valkyries," "Messiah" choruses and carols.

BENEDICT'S LIFE OF WEBER.*

The best of Benedict's biography of Weber, which was first published in 1881, is that we get a good deal from him at first hand. For he was Weber's favourite, in fact, only pupil, and lived in close association with him from 1821, when Weber was 35, until the day of his death here in London in 1826. Here is Benedict's description of his first encounter with his "beloved master:" "I shall never forget the impression of my first meeting with him. Ascending the by no means easy staircase which led to his modest home on the third storey of a house in the old Market-place, (Dresden) I found him sitting at his desk, and occupied with the pianoforte arrangement of his *Freischütz*. The dire disease which but too soon was to carry him off had made its mark on his noble features; the projecting cheek-bones, the general emaciation, told their sad tale; but in his clear blue eyes, too often concealed by spectacles, in his mighty forehead, fringed by a few straggling locks, in the sweet expression of his mouth, in the very tone of his weak but melodious voice, there was a magic power which attracted irresistibly all who approached him. He received me with the utmost kindness, and though overwhelmed with double duties during the temporary absence of Morlacchi (the Italian Capellmeister) he found time to give me daily lessons for a considerable period." The heart and the seeing eye enter equally into that portrait.

Benedict tells how Weber played over to him *Preciosa* and *Freischütz*, which were then unknown save to a privileged few, and how great was the impression made upon him by the Master's interpretation of these works and of his pianoforte music. But what impressed him even more, he goes on to say, was his rendering of Beethoven's sonatas, "with a fire and precision and a thorough entering into the spirit of the composer which would have given the mighty Ludwig the best proof of Weber's reverence and admiration for his genius."

The happiness was Benedict's of sharing in the brightest triumphs of Weber's career: the productions of *Freischütz* in Berlin in 1821 and of *Oberon* at Covent Garden in 1826 with Braham, Miss Paton, and Madame Vestris in the cast. *Oberon* had a huge success. Between April 12 and May 29, twenty-eight performances were given. A few days after the last one Weber was dead. He died in his sleep on the night of June 4 at Sir George Smart's house in Great Portland-street.

This reprint has as frontispiece a portrait of Weber by Adlington. At the end is a catalogue of his works with useful descriptions of the character of each, and, in the cases of dramatic works, a sketch of the plot and a list of the principal musical numbers.

The volume is one of the "Great Composers' Series." Uniform with it are biographies of Purcell, Bach, Handel, Haydn, Mozart, Cherubini, Beethoven, Rossini, Schubert, Mendelssohn, Schumann, Wagner, and Brahms.

**Carl Maria von Weber.* By Sir Julius Benedict. (Sampson Low, Marston and Co. 2/6 net).

The Play in Paris

(FROM "THE ERA" SPECIAL CORRESPONDENT).

PARIS, Sunday.—"Le Réveil," the piece of Paul Hervieu, played at the Comedie Francaise by the late Mounet Sully, has been screened by Jacques de Baroncelli in the South of France, and the picture is now attracting at the Mogador, the splendid theatre built by Sir Alfred Butt, and which is being re-opened as an opera house early in the new year. It is anticipated "Le Réveil" will hold the screen here until the Isola brothers take possession there to resume their Opera Comique energies. The Radia Company, controlling the film, offered the première on Friday evening as a special performance in aid of the Red Cross, for which official function the famous band of the Republican Guard was engaged. The film met with unstinted praise, the acting of Miss Isobel Elsom (announced here as the English Rejane), being highly commended. She is supported throughout by Maxudian, Chas. Vanel, Jean Bradin. The photographic work is also splendid. Congratulations were showered on M. de Baroncelli for the way in which "Le Réveil" has been adapted for the screen, and M. du Soulat for the organisation of this benefit performance.

For a series of matinées at the Opera we have a screen version by Pierre Marodon of Flaubert's well-known book "Salammbo," and released by Aubert, which is likewise a great event of the "theatrical season" of *la ville lumière*. This super-picture is to migrate next week for a feature run at the Aubert Palace, and is destined to make a tour of the world.

"Mon Gosse De Père."

In the three-act comedy by this name, presented at the Michel, M. Leopold Marchand has analysed two generations, the pre-war father, too young for his age of 40, and the post-war hustling businesslike son, too mature to have just quit his teens. Lucien and Yvonne, twenty years difference in age, are just married when an American youth abruptly enters the home. He is Gerard, the offspring of a former intrigue of Lucien's. The father receives his son as well as can be expected, and has no wish to quarrel with him when it is learned that the youth is rich and at the head of a large business somewhere in the States. Gerard quickly perceives that his sire is not worthy of the homage he intended to pay him. He is too fond of the ladies, despite his charming young spouse. He has an adventure with Mlle. Opposum, which nearly shatters his home and threatens a separation from Yvonne. The situation, however, is saved by a humorous clergyman, and also the intervention of the staid son, who speaks of Lucien as "My kid of a father"—hence the title. Gerard takes up with Mlle. Opposum. We expected him to run off with his stepmother, but the authors kept out of that rut, and cause the gay dad to become reconciled to his young bride when the son orders him on a tour of inspection of the company's plantations in India. This farce is amply enacted by R. Treville (the son), Montel (a New York pastor), L. Baroux (the father), Germaine Baron (Yvonne) and Arletty (as the smart Mlle. Opposum).

"Le Coeur Gagne."

Charles Meyrard, in his three-act piece presented at the Theatre Albert I., mildly essayed to demonstrate that the son in the farce at the Theatre Michel, set forth above, is not exactly on the right path after all and other things count besides money. Colette dabbles in literature, and has been given honours, owing to the influence of a politician with whom she has an intrigue. Her daughter is a man-hater and swears perpetual spinsterhood. But finally she gives her heart to a handsome young man, jilting a war profiteer, thus "le coeur gagne." In the one-act comedy, 'Le Mariage des Frères Siamois," by Alfred Gheri, on the same bill, we have an old gentleman studying the theories of Freud, his mania being to splice the Siamese twins with a couple of damsels recruited from the street. These curious dramatic attempts are well interpreted by L. Benedict, R. Decombes, René Berge, Yvonne Clairy, Marion Dores, Berthe d'Yd, Renée Lowez, etc. But "Le Coeur Gagne" and its consort are not likely to hold the Albert I., stage until Ed. Stirling and Ben Greet return here in December.

"Mannequins."

This fantastic operetta in three acts and 8 scenes, by J. Bousquet and H. Falk, music by Joseph Szulc, seemed to take the critics' fancy, with ensuing complimentary reports for the excellent little production at the Capucines. Alfred is a poet although working as a counter jumper in a large draper's. He is attracted by Micheline, assistant in the glove department, but he dare not proclaim his love aloud and hardly realises whether he prefers the lively maiden or a lifeless mannequin resembling her in the window. His companions find a poem by Alfred dedicated to Micheline and send him a reply as coming from Peach Flower, the wax figure in question, inviting him to spend the evening with her when the shop is closed. The poetical Alfred, dreaming of Galatea, therefore joins the mannequins in the window after the lights are out, and they seem to come to life in his presence, displaying all the charms and evils found in humanity. The figures are alleged to retain their personality, no matter their position on the stand or the costume they are showing, which gives rise to a number of diverting situations. The whole crowd even is transplanted from the capital to the seaside, and it is at this point Alfred wakes to find himself in Micheline's arms. The amorous fellow had fallen asleep in the window, and his position is saved by the girl explaining she had remarked his sudden illness. The ice being thus broken, there is no obstacle to their marriage. This amusing and novel plot is accompanied by an appropriate score which the composer himself discourses on the piano, there being no other form of orchestra for the delightful little operetta. Jean Perier sings to perfection the rôle of Alfred, with Edmée Favart as Micheline, and a fitting cast for the other parts. "Les Mannequins" is sure to fill the tiny Capucines for months.

"La Facon De Se Donner."

The latest three-act comedy by Felix Gandera, produced at the Theatre de l'Avenue, received a good reception from a critical audience at the premiere, but it is by no means the best work of this talented author. However, it is splendidly acted by Jane Renouardt, supported by Irene Wells (part of an up-to-date English girl), Franand Gravey, Fernal, Berley, and A. Tarride. The story is risky, and somewhat difficult to tell in a few words. It is a recommendation of how a woman should give herself to the fellow she likes, as signified in the title. Colette's sly old uncle is really responsible. He notices she is tied up with a simple, feeble husband, years her senior, imagining himself an invalid. The devoted wife has to spend most of her time nursing him, but there are a number of young puppies around ready to pay her court, and the uncle facilitates the suit of one of these youths.

"Y A De La Femme."

Such is the title of the three-act revue by Roger Ferreol and Max Eddy presented at the Gaité Rochechouart. Of course it applies to any similar show at a Paris music hall, not overlooking the fact that Gandera might have taken it also for his smart comedy at the Avenue, referred to above. Peopino and Varnel elicit some hearty laughter.

"BORIS GODOUNOV."

A new edition of Moussorgsky's opera, "Boris Godounov," is in contemplation by J. and W. Chester, Ltd. As is well-known, the original edition of the work was limited, and is to-day as scarce as it is valuable. It was a revised version for which Nicholas Rimsky-Korsakov, the composer's friend and compatriot, was later responsible, and which has been the subject of so much hostile criticism in some quarters. This edition about to see the light will give us the vocal score as Moussorgsky wrote it. The restoration has been accomplished by M. Robert Godet, Editor of the *Nouvelle Revue Musicale*, and M. R. Aloys Mooser, musical critic of *La Suisse*, both recognised authorities, who have had recourse to a score declared by Moussorgsky himself in an autographed note to be the first that came from the press. From their hands comes also the new French translation and from those of Mr. M. C. H. Collet the new English version of the drama. Thirty shillings is to be the price on publication, but to subscribers in advance a reduction of five shillings will be made. There is also to be a limited edition de luxe at five guineas a copy, printed on special hand-made paper, each copy numbered in the press and initialled by the editors. An essay, biograpical, critical, and documentary, with various portraits of the composer and others, including most of the artists who took part in the first performance of the opera at St. Petersburg in 1874, will be a feature of the edition.

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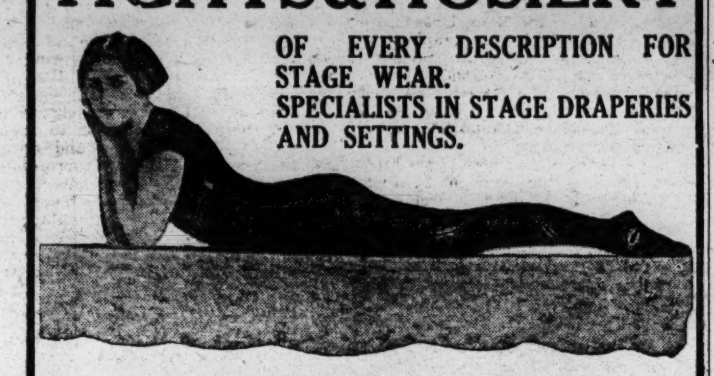

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WEDNESDAY, NOVEMBER 11, 1925.

THE "STAGE STRUCK" ARMY.

THE prolific pen of Mr. St. John Ervine is being employed with added vigour since he came back to us from abroad, and he is seeking to put things right in the theatrical world. He is dealing with "dud" theatres in the "Observer," and he is utilising the columns of the "Morning Post" in the discussion of the affairs of the modern theatre. He began by a solemn warning to the stage-struck. He tells to a wider public what our readers have long realised—that hundreds of well-tried and highly skilled actors and actresses are unemployed and likely to remain so for a long while. Mr. Ervine's statement is made for the benefit of the many claimants to theatrical honours who write to him weekly asking him to exert his influence to get them on the stage. What claim these aspirants have on Mr. Ervine's consideration does not appear, but he certainly takes the right line in pointing out the present position of the profession and the hardships and deprivations that await the bulk of those who enter it.

The Fascination of the Footlights.

The army of the stage-struck is a large and ever-growing one, for it is safe to say that one man and woman in every ten feels the fascination of the footlights, and thinks he or she would shine in their glare. But how many have even the elementary gifts for the stage—voice, confidence, the ability to portray? The evil is that so many find out their shortcomings when they have forfeited the chance of going into some calling in which they would really excel. There are those, of course, who really do possess the "divine afflatus," and whose will to act is irresistible in spite of all obstacles. There is no doubt this hard road to fame is being traversed by many actors and actresses in the provinces, who will come into their own as Edmund Kean did in years gone by.

The precariousness of the profession has been realised by at least one talented student who, although the winner of a scholarship at the London School of Dramatic Art, has no desire to go on the professional stage. Her intention is to "get her cap and gown and become a teacher of elocution," retaining meanwhile her position in the commercial office to which she is attached.

While emphasising his warning to the stage-struck, Mr. Ervine has failed to tackle the question of the way in which the situation should be dealt with. More than any other calling, the stage is open without restrictions to anyone who cares to challenge fortune therein. There are many ways of getting on to the stage—through the training schools, through amateur societies, by way of the chorus in the numberless revues, in which people who can sing and dance a little are eventually given parts, but there is no supervision with regard to their fitness and as to the readiness of the calling to receive them. The medical, the legal, and all other professions have their restrictions regarding entry, the trade unions regulate the number of apprentices which they will permit, but the ranks of the followers of Thespis may be flooded by incompetents without let or hindrance, and the moneyed amateur may take the position that would otherwise be filled by an actor of experience who depends upon his work alone for the means of subsistence. Of what avail are the probationary periods of the Associations and Guilds when the qualifications specified can be gained in companies where those regulations are not observed?

The Open Door.

We have over and over again contended that the art of acting is one that should be as jealously guarded as any other of the arts, even to the extent of State assistance, by which its position would be conserved. The better-class schools do certainly apply a test, failing which their students are not encouraged to go on, but there are many who attract by golden promises that can never be fulfilled. Meanwhile capable players who have devoted the better part of their lives to their art are walking about idle and swell the number of applicants for charity to an overwhelming degree. Such a condition of things is a reproach to the profession and a menace to the dramatic art, and every effort should be made to remove it.

SOME OF MY AMBITIONS.

A Desire to Play in Musical Comedy, Barrie's "Little Minister" and on Films.

By HAY PETRIE.

What is the difference between Shakespeare's comedy and farce?

The biggest difference is the question of speed. For one thing in farce the plot has usually got some rather impossible factors in it and you must skip over them as quickly as you can so as not to let the audience think of the logical side of the situations.

Of course, in Shakespeare naturally one has to cut sometimes on account of the length of the plays. There are very few that would not stand cutting slightly; but in farce when you find there is a certain little bit which does not get its laugh it is a question of ruthless cutting and putting something else in its place.

Personally I found it difficult at first to do this because I was not accustomed to it. But I think differently now that I have got into the swing. I have always had such tremendous faith in Shakespeare's lines, than which there are no better, that to take liberties with them would take my breath away.

Public Producers.

It is the public that produces a farce. I mean to say it is their acceptance or non-acceptance of a scene or a line which decides whether the scene or line is to stay in. If they don't accept it you have to find something else to take its place.

In farce, I feel you have to be much more on the alert than you have in Shakespeare. After all in Shakespeare you get started on a long speech and what you are thinking about all the time is the poetry of the speech, and the balance of the speech. The change of thought in Shakespeare comes much less frequently than it does in farce. The consequence is that facial expressions naturally change much quicker in farce than in Shakespeare.

It is a joy to come across anything in farce that can be expressed subtly, because it gives the chance of variety in your method, and you also find that the audience takes it very well because there is so little of it that when they do get a bit of subtlety they do enjoy it.

Longing for Musical Comedy.

My recent experience in farce I have enjoyed so much that I have a particular longing to play in musical comedy. I do feel that given a fairly good part in musical comedy the actor is lucky if he has got some good music to his songs, because good music is half the battle. I have always found that in any show in which I have played where there has even been a little music to help the action out it has enormously increased the feeling of being inside one's part, the feeling of being able to play.

This view of mine may be the result of my having spoken so much blank verse where the rhythm is a tremendous help to one. The rhythm of blank verse, to my mind, stands in the same relation to plays of Shakespeare as music does to musical comedy, or even to revue.

From the Land of Song.

This ambition of mine to play in a musical show arises from the fact that I am personally very fond of music, although I am not a trained musician either in singing or in performing on any musical instrument, except, of course, my own national one, which is the bagpipes, which I have played ever since I have been able to lift a set of bagpipes.

I suppose having been brought up in the land of the bagpipes I have a knack of taking up modern stage dancing, which I can turn to account if necessary.

Apart from this musical ambition, there is one part I would very much like to play. I do not know whether the work has been dramatised. I refer to Stevenson's "Kidnapped." I would like to play the part of the rebel Highlander—Alan Breck. I suppose it is my Scottish ancestors which makes me recognise in Stevenson's portrayal of this character so many of our national traits that I know so well and that I think I could possibly interpret.

Barrie's "Little Minister."

I have always wanted to play Barrie's "The Little Minister." I was brought up among his characters, living not far from Kirriemuir, which is the home of "The Little Minister," and I have known the type of men that Barrie draws in his work. I have been at the University with them; lived with them when students, and I rather think I know the type. But there is one tremendous difficulty. Apparently the producers feel that "The Little Minister" when presented on the stage should be a rather tall, slim romantic figure, romantic in the stage sense. I recognise that only for stage purposes this may be true, but certainly I feel that the character as drawn in the book is one I should very much like to play myself.

I hope I shall always have opportunities of playing in Shakespeare at odd times, as there is tremendous joy in speaking the wonderful lines in some of my favourite comedy parts—Launcelot Gobbo in "Merchant of Venice"; Launce in the "Two Gentlemen of Verona"; Sir Hugh Evans in "The Merry Wives of Windsor," and numberless others I have played. I also had the good fortune at the Old Vic. to be entrusted by Miss Bayliss, the manageress, and Mr. Robert Atkins, the producer, with the part of Shylock. This was naturally a risk on their parts, since I had played up till then mainly comedy parts, and of course many small serious parts which everyone has to do in repertory. To be given the important, serious part of "Shylock" was one of the greatest encouragements that I ever had in my short stage career.

An After War Story.

I am reminded of an interesting after-war story. One of our soldiers who had been serving on the Italian front was told about a

Photo *Navana.*

D. HAY PETRIE.

played called "The Two Gentlemen of Verona." He asked his friend who had mentioned it who wrote the play. His friend said, "William Shakespeare." Then the soldier said: "I don't know Bill Shakespeare but he's a liar. There are not two gentlemen in Verona."

I always bless the arrival of Russell Thorndike's first child, which arrived when he was producing at the Old Vic. and playing comedy parts. A few days after I joined the Old Vic. Company, having been made an understudy. Russell came to me and said: "I must go to Oxford to see my wife and our new baby. Will you play Bob Acres in 'The Rivals' for me on Thursday afternoon?" As that day was Wednesday, and the part the first big one I had to tackle, you may imagine that I burned the midnight oil that night to make sure of being perfect on the Thursday. Miss Bayliss was good enough to tell me afterwards that she was satisfied with my performance, and would like to retain my services as a principal in the Old Vic. Company.

Film Ambitions.

All my ambitions are not directly connected with the stage. I would very much like to play in films. I have not been fortunate enough to meet many influential film people during my brief career because of continuous rehearsals and playing at the Old Vic. It has always been an interesting study to me to watch the technique of film artists, and if opportunity presents itself I shall not refuse a part on the films.

(FROM "THE ERA" SPECIAL CORRESPONDENT).

NEW YORK, Oct. 24.—The Theatre Guild is presenting Ferenc Molnar's three-act play "The Glass Slipper," at the Guild Theatre as the first offering of the new season. Once again is told the immortal fairy story of Cinderella. In this case it is the story of Irma, a shabby, ill-used slavey employed in a cheap boarding-house, for whom no fairy godmother comes down the chimney, for whom no Prince Charming is waiting in the castle down the road. This Cinderella, however, invents one. The man upon whom she lavishes her passionate devotion is a middle-aged carpenter, the lover of the boarding-house mistress. But to Irma he is a shining ideal, and when he marries the woman she struggles pathetically to reveal to him that he is being victimised and to show him her own claim to his love. The second act shows the marriage celebration of the boarding-house keeper and the carpenter, with all the incidental humours of folk life in Budapest, the confusion of servants preparing the meal, the calls for wine, and the by-plays of tipsy guests. In the last act there is a motley array of characters, the scene being the ante-room of a police court to which Irma has been brought because she tried to enter a disreputable resort after the man she loved had contemptuously recommended such a course. Eventually the boarding-house mistress relinquishes her new husband and Irma wins her middle-aged carpenter. The part of Irma is delightfully acted by June Walker. The settings, by Lee Simonson, are very beautiful.

"A Man's Man."

The Stagers have opened their second season at the Fifty-second-street Theatre with this three-act play by Patrick Kearney. It is a drama of lower middle-class life in New York, a study of monotony, depicting the terrible sameness of existence under certain conditions in this city. Melvil'e Tuttle and his wife Edie have spent one year of their married life in a cheap flat. He has social ambitions and she wants to become a movie star. In Charlie Groff, a loud promiser, they both behold a deliverer. Groff pretends to be in a position to see that they both reach their goals. But after he has relieved them of their savings and betrayed the wife he departs. Tuttle is badly beaten when he attempts to wreak vengeance on the man who has invaded his home, and in the last act the conflict between his determination to leave his wife and his hunger for her love is shown in a well-written and well-acted scene that leaves a good impression and helps to make the play a distinct success. Dwight Frye as Tuttle, and Josephine Hutchinson as Edie have been well chosen for the parts they play and have won well deserved praise.

"Lovely Lady."

In this three-act comedy by Jesse Lynch Williams which Wagenhals and Kemper are presenting at the Belmont Theatre, there is much discussion of the much-discussed younger generation, the relative positions of parents and their children and similar matters. For the most part the subject is dealt with in a light and humorous vein. The "lovely lady" of the story is an elderly woman who is described by one of the other characters as a "burnt-out sensualist." Stanley Linton, the young man involved in the case, has artistic aspirations, and the lovely lady ensnares him by pretending to be interested in his chosen career. Stanley's father is the lady's attorney and she is not averse to making love to him at times. Fearing for her son, Mrs. Linton induces her husband to intervene. This he does by making it appear that he, too, is infatuated with the woman. In attempting to save his mother the pain and humiliation of finding her husband unfaithful the young man exposes his own weakness and is cured of his folly. Elizabeth Risdon has the title-rôle and Bruce McRae the part of the father.

"Weak Sisters."

Lynn Starling, who wrote the clever and amusing piece called "Meet the Wife," is the author of this three-act comedy which Jed Harris has just produced at the Booth Theatre. Like his earlier success, the new piece is filled with sparkling dialogue. The story is all about a modern young woman with a grandmother of puritanical propensities who wishes her to marry the village reformer. The scenes are laid in a New England town and the central figure is Siegfried Strong. Siegfried is going to the Congo to make the natives behave and wants to take Faith Corey, the town belle, with him as his wife and co-missionary. A plot abetted by the girl's determined sin-pursuing grandmother, fried is making a lot of trouble the young woman and her s heart when seven indeco young women who have ordered to leave the town arriv the scene. As the austere solemn Siegfried rebukes the ful seven up rises a young wom to tell the world that it was same Siegfried with whom once had an amorous advent and quickly puts him to flig Before the play ends, however, develops that Siegfried is not black as he has been painte Osgood Perkins as Siegf Strong, Carlotta Irwin as Corey, and Louise Gallowa Grandma Corey play their cleverly.

"Holka Polka."

Carl Reed is presenting a quaint Czecho-Slovakian opere at the Lyric Theatre with Orv Harrold in the rôle of Peter No (known as "Nobody") and Harrold's daughter Patti Peterle Novak. The plot is abo a man driven from home by a f accusation of crime, who retur and is unrecognised by l daughter, grown to womanhoo Of course his name is cleared i the end and there is a joyful re union as well as the betrothal of the daughter to her lover. The songs sung by Orville and Patti Harrold, as the father and daughter of the story, and by Robert Halliday as the girl's lover, delight the audience exceedingly, as is evidenced by the en thusiastic applause. The mo popular numbers are "In a Litt While," "Spring in Autumn ts and "Holka Polka." The bo was adapted by Bert Kalmar p. Harry Ruby from W. Wa een. European success. ving finds rival takes upon

"THE MAN IN DRESS CLOTHES."

Revived at The Lyceum.

Louis	John J. Hooker
Foxtrot	Barbara Church
Lucien	Seymour Hicks
Henri de la Tour	Vincent W. Lawson
Pierre Lavarre	Louis Palgrove
Perdu	Frank Neil
Germaine	Ellaline Terriss
Helene	Julie Keen
Gustave	W. F. Hall
Odderitto	Laurence Caird
Marie	Elizabeth Watson
Edith	Margery Symons
Lily	Osa Marsh
Emile	Frederick Tripp
Pimpernell	F. Fenton
Mlle. Champignol	Sheila Courtenay
Rosenthal	J. H. Keigley
Josephine	Marie Gentry
Andre de Landal	Reginald Dane
Severin	Frank Dunn
Celeste	Betty Seymour Hicks
Jeannette	Adele Measor

It was Mr. Seymour Hicks' fine, vigorous, resourceful acting, and Miss Ellaline Terriss's return to the London stage, rather than the play, we imagine, that made the audience so enthusiastic on the opening night of the revival of "The Man in Dress Clothes." For few people would maintain that this adaptation from the French is of really much account. Its interest declines as it proceeds. The first act is fairly amusing when Lucien is deprived by the broker's men of everything except his dress suit; the second act is not quite so good, although there is some bright farcical fun when the two adventurers, without a sou between them, try to get a dinner for nothing; but the third is almost devoid of interest, for it is impossible to take at all seriously the sentimental issues of the play. It is not even a good medium for Mr. Seymour Hicks. When he has the stage to himself, one remembers how superb he was in the second act of "Sleeping Partners," which gave him ample opportunities.

However, it is good enough to remind one that Mr. Hicks is one of our finest comedy actors. His resource is amazing. He can hold a situation and fill in a pause better than anyone on the stage, and all the time, even in such a shallow character as Lucien, he makes one feel that he is acting something from within himself. It is all done with that consummate ease which denotes not only perfect technique, but the real instinctive actor. Even in the enormous spaces of the Lyceum, there is never the slightest sense of strain (particularly noticeable in some of the minor characters) in making his points. Miss Ellaline Terriss, who was given a very enthusiastic reception, radiated charm and beauty as Germaine, who is awakened, somewhat belatedly, to her husband's sterling qualities. It was a gracious and sincerely felt performance.

The occasion was also notable for the appearance of Miss Betty Seymour Hicks, who, as Celeste—of the Folies Bergeres—made the most of a small part. Mr. Vincent W. Lawson threw himself infectiously into the fun of the second act as the duelist, Henri de la Tour. Mr. John J. Hooker was excellent as the irreproachable valet, Louis, and Miss Barbara Church was good as Foxtrot. Mr. Louis Palgrave, Mr. Frank Neil, Mr. Reginald Dane and Miss Adele Measor stood out commendably in the long cast.

The second act is enlivened at the opening by Miss Hilda Ward's Ladies' Orchestra.

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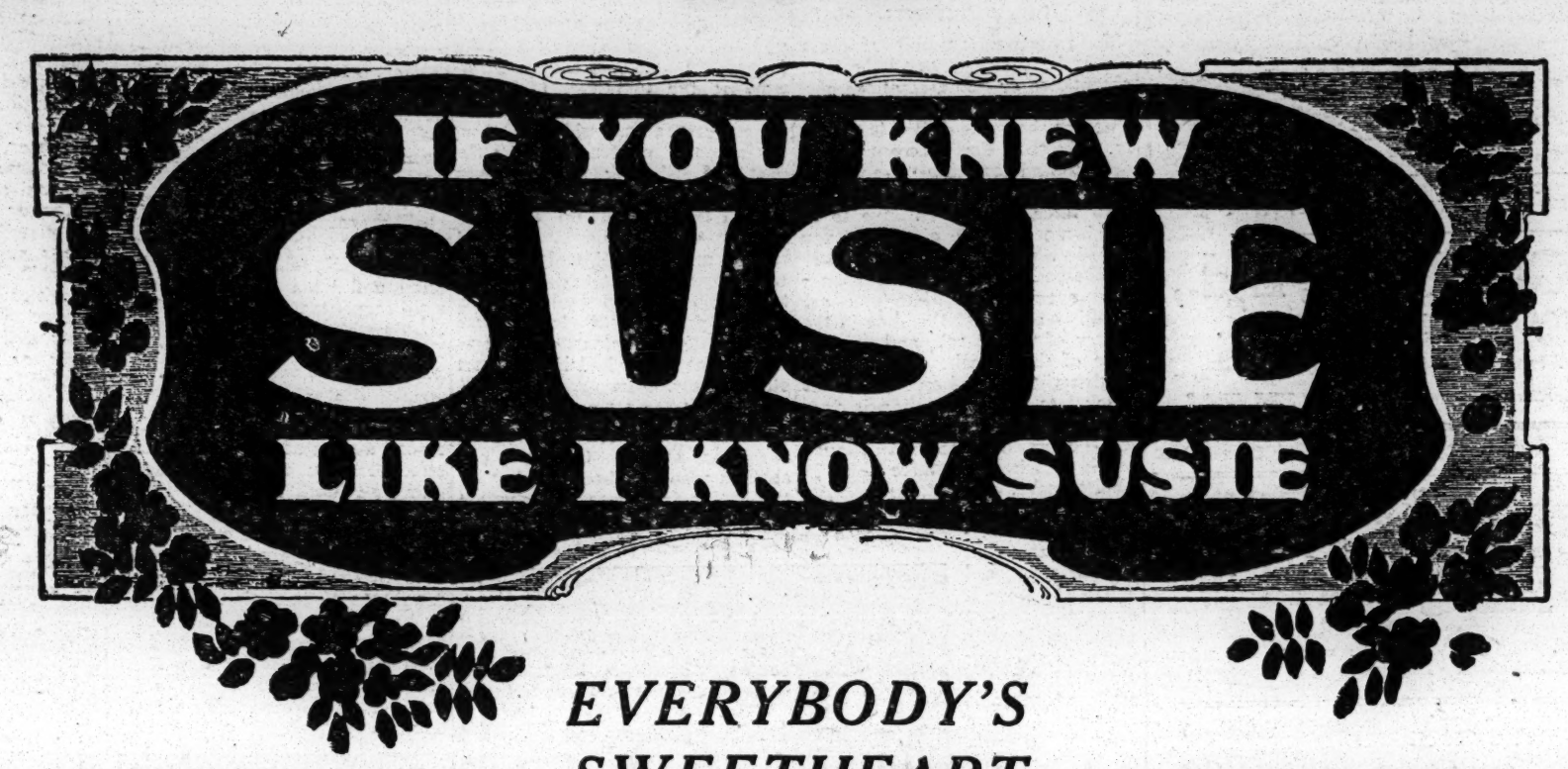

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NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 16, 1925.

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PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

BRIDGEWATER PALACE (rehearsal, 1).—"The Private Secretary," Nov. 16, 17, 18.

EALING BROADWAY PALLADIUM (rehearsal 12).—Fynch and Fisher, Mihill Johnson Sisters.

JERSEY OPERA HOUSE (rehearsal, 1).—The London Players present "When We Were Twenty-one."

SALISBURY PALACE (rehearsal, 1).—"Fun on an Ocean Liner."

TOTTENHAM PALACE (rehearsal 12.15).—Martin and O'Brien, Jack Idento.

WEYMOUTH JUBILEE HALL (rehearsal, 12).—"Pay Day."

SIDNEY L. BERNSTEIN DIRECTION.

EDMONTON EMPIRE (rehearsal, 12).—"Running Riot."

EAST HAM EMPIRE KINEMA (rehearsal, 1).—"Clifton Sisters," and company as booked.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—Harry Warburton presents "Shavings."

NORWICH THEATRE ROYAL.—"Betty."

PAISLEY THEATRE (rehearsal, 12).—Harry Lees presents "Scots Skits."

PAISLEY RINK PALACE (rehearsal, 12).—Haig Bros. and Lever, Harry Gold, Musical Maples.

IPSWICH HIPPODROME (rehearsal, 11.30).—J. B. Productions present "One Moment, Please."

IPSWICH LYCEUM THEATRE.—"Tiger Cats."

HAMILTON HIPPODROME (rehearsal, 1).—Meteor Productions present "Contrasts."

BLANTYRE PICTURE HOUSE (rehearsal, 5.30). Brent Bros.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Lew Lake presents "Sacked Again," Revue.

MANCHESTER JUNCTION THEATRE. Hal Bryan, Pictures, Charlier & Cuvelier.

MANCHESTER METROPOLE THEATRE.—Harry Wilkinson and Wal Langtry present "On Velvet," Revue.

MANCHESTER OSBORNE THEATRE.—George Mozart, The C.B. Comedy Circus, Marie Ambrose, Key and Keyworth, The Krantors, 4 Lees, Dorothy Rivette.

MANCHESTER KING'S THEATRE.—The Broadhead Players present "Second in Command."

MANCHESTER QUEEN'S PARK HIPPO.—The Columbia Productions present "Me and My Gal" Revue.

MANCHESTER EMPRESS THEATRE.—Picture Entertainment.

ECCLES CROWN THEATRE.—The Broadhead Players present "The Luck of the Navy."

PRESTON ROYAL HIPPODROME.—10 Loonies, Percy Henri, Tom E. Hughes, The Brocks, Kennedy & Coppin, The Dales, Madge Grey, Billy Sunday.

PRESTON PALACE THEATRE.—Picture Entertainment.

SALFORD ROYAL HIPPRODROME.—The Wisdennel Productions present "Grumbles of 1925" Revue.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Harry Russell presents "Laughs and Ladies" Revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Jim C. Max, Pictures and Co. as booked.

LIVERPOOL PAVILION THEATRE.—Joe Morrison presents "Jazzland" Revue.

BURY, THE HIPPODROME.—The Broadhead Players present "Trilby."

MORECAMBE WINTER GARDENS.—Picture Entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Leslie Morton and Guyton Heath, "Sally."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Lew Lake presents "Dreams."

MACNAGHTEN CIRCUIT.

WARRINGTON. — Wilkieross Prod's "Good Old Sergeant."

BURNLEY.—The Zanfrellas, Leslie Strange, Lily Moore, Jack Kellino, Boy Ronald and Massona, Arthur Astill, and Company as booked.

SOUTHAMPTON.—Doust and Anderson's "Speed."

CARLISLE.—Paris Productions, Ltd., "Paris Nights."

BRADFORD.—Victor C. Mara's "The Gay City."

HUDDERSFIELD.—Ray Bros., "The Side Show."

HALIFAX.—Teddy Pearce's "Don't Worry."

BLACKBURN. — Ennell Fox, Ltd., "Nellie Dean."

LEICESTER.—Company as booked.

Rehearsals at all halls at 12 o'clock.

LONDON THEATRES OF VARIETIES, LTD.

(See p. 16).

LONDON SYNDICATE HALLS.

(See p. 15).

MOSS EMPIRES.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Messrs. Herbert Clayton and Jack Waller's "Mercenary Mary."

FINSBURY PARK EMPIRE (rehearsal, 1).—Albert De Courville presents "Great Fun." Cast includes Harry Welsh and Lily Long.

NEW CROSS EMPIRE (rehearsal, 1).—Francis Laidler presents "The Punch and Judy Show." Cast includes Dorothy Viggers and Tubby Stevens.

STRATFORD EMPIRE (rehearsal, 1).—Montague Productions present "Rat-a-Tat."

VICTORIA PALACE (rehearsal, 11.30).—Sophie Tucker, Wee Georgie Wood, Dorothy Varick, Victoria Girls, Jenny Jagger, Teddy Stream, The Anserouls, The Van Delfts.

CARDIFF EMPIRE (rehearsal, 1).—Harry Day presents "Records." Cast includes George Clarke and Kitty Emson.

SWANSEA EMPIRE (rehearsal, 2).—The Dherry's, G. H. Elliott, Du Calion, Sammy Shields, Steve Bartle, The Doves, Astor and Astoria.

NEWPORT EMPIRE (rehearsal, 1).—Firth Shephard presents "Shephard's Pie."

NOTTINGHAM EMPIRE (rehearsal, 1).—Francis Laidler presents "The "Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—"The Bamboula."

GLASGOW ALHAMBRA (rehearsal, 11).—Eddie Grey, Dorothy Darlington, Harry Morre, Hilda Glyder, Harry Lauder.

GLASGOW EMPIRE (rehearsal, 11).—Harry Day presents "Designs." Cast includes Bob Stevens and Dolly Elsworthy.

BIRMINGHAM EMPIRE (rehearsal, 12.30) (Low Pitch).—The Playgoers Syndicate present "Cheap Trips." Cast includes Tommy Lorne and Betty Green.

BIRMINGHAM GRAND (rehearsal, 1) (Low Pitch).—Madge Kennedy, George Robey, Marie Blanche, Sybil Vane, Valentine and Bell, Maurice and Valdor.

BIRMINGHAM SUMMERHILL PALACE.—Picture Entertainments.

LIVERPOOL EMPIRE (rehearsal, 1).—Herbert Clayton and Jack Waller present "No, No, Nanette."

LEEDS EMPIRE (rehearsal, 1).—Robert Courtneidge presents "The Arcadians."

HULL PALACE (Rehearsal, 1).—Walter W. Ellis presents "A Week End." Cast includes Fred Kitchen and Lily Burns.

SHEFFIELD EMPIRE (rehearsal, 1).—Fred Karno presents "On with the Show."

BRADFORD ALHAMBRA (rehearsal, 12.15).—Hengler Brothers, Paddy Saunders, The Westwoods, Nixon Grey, The Femina Quartette, Gilbert and French, Wilson Hallett.

EDINBURGH EMPIRE (rehearsal, 12). Hart and O'Brian, The Zasmas, The Versatile Three, J. H. Squire Celeste Octet, J. W. Rickaby, Denis O'Neil, The Buckleys.

NEWCASTLE EMPIRE CINEMA.—Picture Entertainments.

NEWCASTLE EMPIRE (rehearsal, 1).—Helen Trix and Paul Murray present "Tricks." Cast includes The Trix Sisters and Bert Coote.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Stop Press."

SUNDERLAND EMPIRE (rehearsal, 1).—"The Melody Box," including Freddie Forbes and Elsie Bower.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Posh." including Bros. Hanaway.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Sir Frank Benson and Co.

GATESHEAD EMPIRE (rehearsal, 1).—"The Dole Increased."

PRESTON EMPIRE (rehearsal, 11).—"Rain."

SALFORD PALACE THEATRE (rehearsal, 11).—"Snacks."

HANLEY GRAND THEATRE (rehearsal, 1.30).—Julian Wylie presents "Flyaway Peter."

MANCHESTER PALACE THEATRE (rehearsal, 11).—"Rose Marie."

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HALIFAX THEATRE ROYAL.—Dorothy Ward, Ben Said, Shanghai 3, Vittoria, Val Vett, Tiller's Dorothy Dots, Eddy George, Shaun Glenville.

ROCHDALE THEATRE ROYAL.—"The Green Goddess."

BURY THEATRE ROYAL.—Ernest Dottridge's "Daily Doings."

DEWSBURY THEATRE ROYAL.—"The Lady of the Rose."

HUDDERSFIELD HIPPODROME.—"Khaki."

HALIFAX GRAND THEATRE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures.

HUDDERSFIELD PICTURE HOUSE.—Pictures.

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SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"French Fun."

BRIGHTON HIPPODROME (rehearsal, 12).—"Cheerio."

PORTSMOUTH HIPPODROME (rehearsal, 12).—"High Life."

BIRMINGHAM HIPPODROME (rehearsal at 12).—"By Request."

SOUTHEND HIPPODROME (rehearsal, 12).—"A Week's Pleasure."

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Gay World."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Hudson Girls, Clarice Mayne, Scott and Whaley, Arthur Pond, J. J. Collins, Croft and Groom, The Storks.

LEEDS HIPPODROME (rehearsal, 12).—"The Whirl of the World."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Stage Struck."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Royal Italian Circus."

QUEEN'S, POPLAR (rehearsal, 4).—Revue, "Money for Jam."

AYR GAIETY THEATRE (rehearsal, 1).—"Are You Working?"

PENGE EMPIRE (rehearsal, 12).—"My Erb." Renee Reel, Lew Lake, etc.

BRYNMAWR TOWN HALL.—George Crowther's Variety Combination, Bert Wickham, Sisters Snowdon, George Crowther, Nellie Nora, Retter, Paul Frisko, Lilliana Ladies.

KEIGHLEY HIPPODROME (rehearsal, 12).—Keighley Amateurs in "Gipsy Love."

STOLL TOUR.

(See p. 15).

MISCELLANEOUS.

BATH PALACE.—"Scotch and Polly" Revue.

GREAT YARMOUTH HIPPODROME.—"Nippy" revue.

READING PALACE.—"Attaboy."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Marjorie Fulton and her Tango Band.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Revue, "On the Bounce."

NORTHAMPTON NEW (rehearsal, 12).—"Three Bags Full."

NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"The Sport of Kings."

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Lew Lake presents "Splinters."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Souvenirs."

ABERDEEN TIVOLI THEATRE (rehearsal, 1).—"Gossip and Grumbles."

GLASGOW METROPOLE THEATRE (rehearsal, 12).—"Revelations."

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Alfred Ray presents "Volumes."

ALDERSHOT THEATRE ROYAL (rehearsal, 12).—Mr. Frank H. Fortescue's Repertoire.

SWINDON EMPIRE.—"White Cargo."

WINDSOR THEATRE ROYAL.—"Brilliants."

MAIDSTONE PALACE.—"By the Way."

DEVONPORT ALHAMBRA.—"Say When."

ASTON HIPPODROME (rehearsal, 12).—"Puzzles of 1925."

COVENTRY HIPPODROME. (rehearsal, 1).—"Jig Saw."

SHOREDITCH "LONDON."—Dollie and Billie, Haywood and Hay Trio, Dallmer and Eadie, Alec Pleon, George Hurd, Eugene Scott and Moonmaids, Bert Hewitt, Nell Leslie, The Ladringlos, Neil and Claxton.

PLYMOUTH PALACE THEATRE.—Naughton and Gold, Edgar Bevnon, St. Vincent Sisters, Permane's Bears, Chris Charlton and Co., Adelaide Gretton, York and Wery, Ted Huxter.

EXETER HIPPODROME. — Miss Beryl Beresford, Mr. Fred Hastings, Chard's Dogs, Foster and Ninon, Lon Radford, Flying Banvards.

GLASGOW PAVILION.—Harry Lees presents "White Heather."

PLAY AND PAGEANT UNION.

SHAKESPEARE AND DE MUSSET IN ONE BILL.

With Shakespeare and De Musset in the same programme, the Play and Pageant Union, of the Hampstead Garden Suburb, started its Winter season on Friday last. This enterprising Society always—and wisely—keeps off the usual tracks trodden by amateur actors, for it already has plays by Shakespeare, Dekker, De Musset, Rostand and many of the lesser-known works by living authors to its credit. The last bill is a fairly severe test of its capabilities. De Musset's exquisite "proverb," "A door must be either open or shut," calls for fine airs and the last word in finesse, and "The Comedy of Errors" is one of the most difficult plays to cast by reason of the two pairs of doubles. One could, of course, imagine the "proverb" being better played, but to the credit of Mr. Hollis Anthony and Miss Isobel Lowman be it said that they spoke the lines with great appreciation of their graceful wit and made one realise that the play is one of the finest short pieces for the stage ever written. It was with sheer delight that one listened to the perfectly-balanced rapier-play of conversation.

The Society was fortunate in having two pairs of brothers to play the doubles. Mr. Charles Thomas and Mr. Anthony Thomas were perfectly matched as the Antipholuses, although the latter is not so good an actor as his brother. Messrs. Paul and Philip Jewitt also made up well as the Dromios, and it would have heightened the effect if their gestures and movements had been more alike. It was, on the whole, a good performance, for the play went with good pace. For once, one was not bored by the long explanatory passages at the opening and the reunions at the end. This was mainly due to the fact that Ægeon's lines were magnificently spoken by Mr. T. Lawrence Adamson. Miss Jean Garside was excellent as Adriana, and in the smaller parts (some of which were poorly handled) Frank Hart's Pinch and Keith Ferguson's tempestuous Luce stood out noticeably. Miss Iris Coffin was much too refined as the Courtezan.

Both plays were charmingly set by Mr. Frank Hart, and we were glad to see that "The Comedy of Errors" was played in Elizabethan costume.

LONDON VARIETY THEATRES.

(*Continued from page 16*).

HOLBORN EMPIRE.

The London Band, under the direction of Mr. Emlyn Thomas, are presenting quite a topical programme here this week. They are featuring "Armistice Airs" and "Melodies and Memories of 1914 to 1925," which are very popular. They had a great reception on Monday. Hicken and Rose, comedy eccentric equilibrists, open the programme with a clever acrobatic act. The male partner, tall and angular, and the lady, comely and buxom, are clever contortionists, and get plenty of laughs out of their eccentricities. Vera Wootton, vivacious and charming, sings in captivating style "Bang went mother's advice" and "Oui-ooo-la-la." Dollie and Billie, looking very charming in various changes of costumes, are one of the most appreciated items on the programme. Their naivette is delightful, particularly when one of them is losing her frock. They know how to put a number over, as witness their work in "If you knew Susie," and their dancing is exquisite. Tex McLeod soon got on good terms with his audience as he "yarned" on topical subjects. His rope spinning is as clever as his yarn spinning is funny. Dezso Retter's novel act, in which he introduces wrestling, in humorous vein, is very popular. He opens with "Three o'clock in the Morning," follows with a series of grotesque pieces, called "The Artist's Dream," and winds up to a torrent of applause, "At the Ring-side," where he "wrestles" with himself. This is absurdly funny.

Artistic, both in conception, and design, is Sidney Ilott's presentation of the Southern Singers. They are five in number, four talented vocalists, and Miss Penelope Spencer, the premier danseuse. When the curtain goes up we find them in a picturesque setting, round the camp fire. Their opening number, "Where My Caravan Has Rested," is followed by a solo, beautifully rendered, "Oh! My Beloved:" a duet, "Shadowland" follows, their programme also including an operatic selection, that is loudly applauded. Their finale, in front of the tabs, "The Last Rose of Summer," gained them well-deserved applause. Miss Spencer, a talented exponent of the terpsichorean art does well in her solo dance! The bill is completed by the popular comedian, Harry Herbert, "silly but soothing:" Grant and Faber, two male dancers, in "Stens that count" and the Two Stavangs, an act combining strength, grace and daring.

THE SHINGLING OF JUPITER.

A fantastic Play in Three Acts by Ewan Agnew. Produced at the "Q" Theatre, November 2.

Barnaby Dickens..Charles Windermere
Mrs. Dickens .. Mrs. Arthur Whitby
Parker ..... Inez Bensusan
Patricia Dickens .... Angela Baddeley
The Stranger .... Phillip Desborough
Ruth Molyneux .... Phyllis Konstam
Tony Lampton ..... Ian Flemming
Muirhead Travers ..... Neil Curtis
Harold Walkley .... J. Smith-Wright

Mr. Barnaby Dickens, a retired Civil Servant, has settled down at Richmond with his wife and charming daughter, Patricia, where they lead a somewhat humdrum existence, broken by an occasional indulgence in backgammon. Patricia is a modern product and a keen student of astronomy. In the second scene, located in Barnaby's Library, she is startled by the appearance of a mysterious stranger outside the French window; he explains that he is a "starman" come from Jupiter on a roving commission to visit the Earth and other planets and to enquire as to their condition, government and social institutions. He confesses that he is a Major of Jupiter's Royal Air Force; that he has a superb aeroplane by which he arrived, and, that there is practically no difference between him and his comrades on the planet, Earth; He boasts the military identification plate worn by English aviators and he answers to the name of Bernard Jones. He has been attracted to Patricia from watching her brushing her hair which proved to his susceptible nature irresistible. Now Patricia is essentially a practical kind of maiden, and she promptly riddles him with queries, even as to whether "shingling" has yet reached Jupiter; but the gallant major admits that when he left on his travel the denizens of the astronomical body had only reached the "bobbing" stage. In all other things Jupiter closely resembled Earth, though in some matters the advantage was on the side of the former. Patricia, fascinated by the romance of the situation, invites her aerial guest to dinner. In Act II. the visitor is a guest at Barnaby Dicken's house. Here, too, are Ruth Molyneux, Patricia's bosom friend, Muirhead Travers, an alleged poet and Harold Walkley, an officer in the R.A.F. Conversation at the dinner drags somewhat, although everyone is interested in the guest of the evening and war, wind and kindred topics prove interesting items of discussion; but Major Walkley is extremely suspicious as to the bona fides of Major Jones of Jupiter, and is tactless enough to express his opinion in his presence. To clear away any suspicions of subterfuge the visitor offers to place his wonderful aeroplane at the disposal of Patrica, the Major and her friends in order that they may trip it bravely to Jupiter and see things as they are. The offer is accepted and in scene three we see them in the saloon of Major Jones' aeroplane, piloted by Major Walkley, who frankly admits his admiration for the wonderful type of machine. Jupiter being their first stopping place, the company are promptly whirled through space at an amazing rate till Jupiter is actually sighted, when is demonstrated the accuracy of the stranger's statements,—for here they learned that Shaw and H. G. Wells had their admirers, and that golf was extremely popular! After cruising about for some time the pilot planes down to Richmond Park and mutual explanations and apologies follow and everything is amicably arranged in the end. But Jupiter has yet to introduce shingling,—otherwise the planet leads—others follow. Mr. Ewan Agnew has based his production, which he calls "a fantastic play for serious people," on his book, and, it was given a very encouraging send-off. The dialogue is amusing—often brilliant.

The piece was admirably interpreted—"the stranger" found a very able exponent in Mr. Philip Desborough, who played with fine effect. Mr. J. Smith-Wright was very amusing as the R.A.F. Officer, while Mr. Neil Curtis made the most of his slender opportunities as the minor poet, Travers. The humours of the ex-Civil Servant, Barnaby Dickens, were delightfully portrayed by Mr. Chas. Windermere—his reminiscences of boyhood kept the house in a ripple of merriment. Tony Lampton is played by Mr. Ian Flemming. As always Mrs. Arthur Whitby gave a fine rendering of the kindly mother, Mrs. Dickens, while the Patricia of Miss Angela Baddeley carried with it an undefinable charm that won all hearts; Parker, a garrulous parlour-maid impersonated by Inez Bensusan, also won great favour, and Miss Phyllis Konstam was good, as Ruth Molyneux. The play was produced by Mr. Robert Atkin.

"ABRAHAM LINCOLN"

REVIVED AT BARNES.

At the Barnes Theatre—(rendered vacant by the transfer of "Tess of the D'Urbervilles" to the West End), an interesting revival of Drinkwater's "Abraham Lincoln" was staged last week. To see the play again is to realise how admirably Mr. Drinkwater succeeded in that difficult form of art, the historical drama. That a play necessarily so episodic in character should be so clear-cut and continuous in its interest is little less than a masterpiece of dramatic construction.

Mr. Phillip Ridgeway, who is responsible for this revival, has been singularly fortunate in securing several of the original cast. Mr. William J. Rea is there, for instance, to repeat his memorable portrayal of Lincoln. Indeed, it is difficult to imagine the revival without him. Again, too, is Miss Mary Raby seen as Lincoln's strong-minded spouse, whilst others with whom it is pleasant to resume acquaintance are Miss Beatrice Filmer (Chronicler), Miss Kathleen Orford (Susan Deddington), Miss Dorothy Taylor (Mrs. Otherly), Mr. A. E. Filmer (Mr. Slaney), and Mr. Denis Blakelock (William Scott). Among the important newcomers in the long cast are Miss Lena Maitland, excellent as the profiteer's wife; Mr. Tristram Rawson, well cast as Seward; Mr. John McNally, capital in such contrasted parts as Mr. Stone and the ancient nigger, William Custus, and Mr. Ben Webster, who makes an effective appearance as General Lee, in the melodramatic capitulation scene. The play is produced by Mr. A. E. Filmer.

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THE AUTHOR MANAGER.

Mr. Zangwill Criticises the Critics

The modern theatrical manager and the dramatic critic came in for a severe handling by Mr. Israel Zangwill at the Hotel Cecil on Sunday, when the distinguished dramatist lectured the O.P. Club on "Author-Management."

The chair was occupied by Mr. James Agate, who hinted that it would be a work of supererogation to introduce Mr. Zangwill to the audience.

Mr. Zangwill said he had been sent a scurrilous paper, which declared that he had become an author-manager because no one would produce his plays. The fact was that he had had some twenty plays done, not one of which had been produced by himself. Even the present production was put in originally by Robert Atkins. The paper referred to seemed to have a kind of feeling that there was something wrong in becoming an author-manager, but why should dramatists submit their work to those brainless people who run theatres? Years ago, Sir Herbert Tree said to him: "Everyone is telling me that I ought to play your 'King of Schnoirers.'" "You have had the play a year," replied the dramatist, but it never occurred to the actor to read it. Similarly, George Alexander said to him: "Zangwill, you can write the play of my life," but his reply was: "Thank you; I prefer to write the play of my own life." He went to Pond-street, however, to see the actor, and found him in his bedroom. "Can you proceed while I am at my toilet?" said Alexander. The dramatist was agreeable, and so fascinated was the actor with the play that he remained with one leg in his trousers and one out. However, the play did not end happily, so Alexander would not take it, with the result that he put on his trousers but not the play—(laughter).

Objections to writing round the personality of an actor were instanced by Mr. Zangwill. "Managers and even actors would buy a play and keep it in cold storage to prevent anyone else doing it, and thus keep back the free current of creative art. Irving had plays written round him, and he (the speaker) always noticed that when the actor was off the stage things became tedious, one reason being because he used to surround himself with indifferent actors so as to bring out his own glorious personality.

Freak Plays.

In these days, continued Mr. Zangwill, there was no stability about the theatre. Actors had no tenure of continuity of employment, and were not sure that their engagements would go on, even for ten days after the production of a play. If they did not have commercial management there was the possibility of uncommercial management, which tended in the direction of freak productions. Playing "Hamlet" in modern clothes he regarded as a freak. There was, in his opinion, no play that could not have a run in London if it were only freakish enough. Another alternative was to have a national theatre, but that proposal appeared to be muddled up with the idea of Shakespeare. Unless a national theatre was prepared to produce the plays of modern authors it did not seem to him to solve the situation. Nowadays most of the plays went to managers, like briefs to great barristers, with cheques pinned upon them. Sooner than have people pawing his plays about with their financial fingers, he would rather die in the workhouse, and there was a splendid one in the neighbourhood of his Sussex home.

Arbiters of the British Drama.

One of his first experiences as a manager was the discovery that the real source of power over the theatre was the libraries who bought seats in advance, and the young ladies who sold the tickets were the only arbiters of the British drama. What the critics said mattered very little after the first few weeks; they could boost a thing at the beginning, but that was the limit of their power. He did not object to any criticism that might be made of his plays, and he gave every critic the right to say what he liked. The critic had ceased to be important because he was only a booster of business, and the whole paper was full of disguised advertisements — (laughter). There was hardly a serious play now running in London — nothing but farces, musical comedies or "Green Hats"—(laughter).

In the course of the debate that followed, Mr. Mark Higham dissented from the statement that Irving surrounded himself with bad actors, instancing the names of Martin Harvey, Forbes Robertson, William Terriss, Squire Bancroft, and others.

The Chairman defended the London critics, and in controversion of the lecturer's statement that he (the chairman) had done nothing to create an appetite for good drama, mentioned several cases in which, after he had expressed his views as Broadcasting Critic over the wireless, several plays had doubled their attendances.

A vote of thanks to Mr. Zangwill, proposed by Mr. Carl Hentschel, was heartily carried.

"CONCERNING MR. CONWAY."

Comedy in three acts, by Thomas Jay. Presented at the Little Theatre, Bristol, on Monday, November 2.

Frank Conway ..... Alfred Brooks
Anne ..... Merle Tottenham
Jean Allinson ..... Margot Lister
Doreen Conway ..... Edith Sharpe
Dennis Conway ..... Sebastian Shaw
Prudence Conway .. Marjorie Fielding
Basil Tennant ..... Ralph Hutton
John Mannering .. Peter Taylor-Smith

The play opens in the study of Frank Conway's house at Knightstone. He is a self-made man, who resents the idea of women in business and political affairs. He uses every opportunity of forcing his views upon his wife, Doreen, who, however, being a clever woman, resolves not to be put in the background without a struggle. Conway has in his employ as secretary Jean Allinson, who, in addition to correcting her employer's English, falls in love with his nephew, Dennis Conway. But Uncle has other ideas, and threatens to disown the young man and dismiss the secretary. He enlists the help of his sister, Prudence, by whom Dennis has been brought up. Dennis and Jean meantime are being encouraged by his aunt, Doreen. Business worries are not improving Frank Conway's temper, and he finds himself being supplanted by a rival firm. During this period he takes counsel with Basil Tennant, upon whom he places great reliance, but whose great aim is to accomplish Frank Conway's ruin. Conway's financial affairs have now reached a crisis, and he contemplates suicide. In this he is foiled by a supposed burglar, who, however, proves to be a detective from Scotland Yard, come to arrest Tennant, card sharper and thief. Conway, convinced that he is ruined, confesses all to his wife, who announces that she is the rival firm, and that she had used her brains to beat him at his own game. He accepts the inevitable lesson, and eventually consents to the marriage of Jean and Dennis.

Alfred Brooks, as Frank Conway, was admirable. Edith Sharpe, as Doreen Conway, gave an artistic and clever study. Sebastian Shaw, as Dennis, and Margot Lister, as Jean Allinson, played well. Marjorie Fielding, as Prudence Conway, was good, and Merle Tottenham, as Anne, was delightfully droll. Ralph Hutton, as Basil Tennant, and Peter Taylor-Smith, as John Mannering, both played well. A large audience gave the play a good send off.

Golfers' Monthly Medal.

A reminder that the Vaudeville Golfing Society's Monthly Medal Competition for November takes place on Friday at Coombe Hill.

Leslie Barker.

At Finsbury Park Empire this week, Leslie Barker is scoring a big success in Francis Laidler's production, "Punch and Judy," which is playing to excellent business here.

It is with deep regret that we have to announce the death on Saturday last at 2, Marine-terrace, Southsea, of Flossie, the wife of Stanley May (of Lew Lake's Agency) after a long and painful illness.

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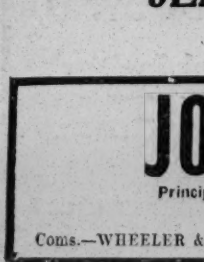

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THE ERA

PANTOMIME NUMBER 1925—26

THE PICK OF THE BUNCH AS USUAL

Advertisement Rates and Specimen Page on Application.

"GIN AND PEP."

Mr. Ed. G. Pelton's new revue, "Gin and Pep," opened at Chatham, last week, and was a big success. It is a bright show, brimful of good comedy, and with some most artistic singing and dancing scenes. The principal comedy scenes are "Love Making," "Have a Cigar," "Conscience Gate," a very clever burlesque American girl and waiter scene, "Money for Nothing," "The Run-'em-down Motor Coach," and a series of comedy diversions reminiscent of 1914. In all these scenes, Mr. Mike Johnson, the principal comedian, scores heavily. Mr. Johnson is never at a loss for a gag, and, on the night of our visit, he had a big audience in roars of laughter. Mr. Syd Cooke lends able assistance in most of the comedy scenes, and much of the show's success is due to his good work. Mr. Charles Dean is another who lends a hand in the humorous side of the show.

Miss Lily Irene, the principal lady, enhances an already big reputation by her clever work, not only in the fun line, but also singing and dancing such varying numbers as "Laggedy Ann," "Paddlin' Maddlin'," "Seminola," and "Cheating on Me." In most of these, she is assisted by the "Gin and Pep" girls, a dozen pretty damsels, who look very charming in their various dainty frocks, and who dance delightfully throughout. Miss Marcelle Turner sings in pleasing style, "Kisses in the Summer" and "Tell All the World," and Mr. Terence Collier makes the most of "You Can't Make Love While Dancing" and "Cannibola," the latter as a duet with Miss Irene.

FROM THE PROVINCES.

At the Hippodrome, ACCRINGTON, the Denville Stock Company are presenting the play, "When the Heart is Young." Mr. Len Lauri gives a manly impersonation of Alan. Mr. St. George Frere as Captain Ben Pottle is a success. Mr. Bert J. Willson is popular as Joe Dubbs, and Mr. Joe Armstrong makes the most of Mr. Furnival. Miss Marjorie Denville is seen in a charming impersonation of Meg. Miss Kate Saville shows histrionic ability as Mrs. Ludlow, and Miss Sally Wynne makes a capital Lucy.—At the Princes is "The Great Divide," including Mr. Fred Clegg, vocalist, who sings the prologue admirably.

At the Prince's Theatre, BRADFORD, "The Dollar Princess" is being staged, the principal parts being in the hands of Miss Annie Croft, Mr. Reginald Sharland and Mr. Carl Brisson. The revue, "Wake Up," with Jack Gallagher, Harry Wulson, and Billy and Doris Harley, is at the Alhambra; whilst the boards of the Palace are occupied by the revue, "Strike!" presented by a fine cast.

Messrs. Beresford and Pearce present "Snacks" at the Hippodrome, WARRINGTON, Sid Dooley being the principal, supported by a competent company.

"Bachelor Husbands" is the fare at the BLACKPOOL Opera House this week, presented by Cecil Barth's Company, including Molly Williams, Percy Goodyer, James Duncan, Frank Wilson, etc.—At the Grand Theatre "Hindle Wakes," the popular Lancashire play, is attracting good audiences. Wilford Cheetham and Hettie Hewitt are in the principal parts. —A new revue, "The Gay World," is visiting the Palace of Varieties. The chief characters are in the hands of Clarkson Rose, Victor King, Alice Pollard, Olive Fox, etc.

At the New Theatre, CAMBRIDGE, Mr. Martin Henry presents "Alf's Button." A strong cast includes Mr. Jerry Verno as Alf, and Mr. Ambrose Thorne as Bill. Mr. A. Pitt as Mustapha, Miss Gwendoline Hubbard as Lady Isobel, Majorie Hughes as Liz, and Sybil Brooke as Mrs. Davies.

Another highly popular engagement stands to the credit of the management of the King's DUNDEE, where, this week, Arthur Bourchier and company appear in "Treasure Island." Mr. Bourchier, in addition to giving his inimitable representation of Long John Silver, submits a clever sketch of Pew, the blind villain. Frank Bertram doubles with effect the parts of Captain Billy Bones and Ben Gunn; Fred Lewis is a diverting Squire Trelawney; Gordon Richards as Dr. Livesey and Alick Chumley as Captain Smollett, are alike admirable; Reid Scott achieves a success as Jim Hawkins; Arthur Layland is a capital Israel Hands, while the other members of the cast contribute to a highly enjoyable performance. At the Victoria is Harry Lees' mirthful and melodious revue, "Gossip and Grumbles." Mark Denison is the leading comedian; Daisy Ronald and Walker Kinniburgh are fine vocalists, and other successful contributors are Will Adams, May Wills, Bros. Fordyce, Jessie Anderson, George Melbah, the Sisters Evelyn and the Waverley Girls. Herbert Mansfield's Repertory company stage Walter Howard's military play, "Seven Days' Leave," at the Queen's. Herbert Mansfield appears with success as Capt. Terence Fielding, while Jayne Grey is delightful as Lady Mary Heather. Paul Lamonde is cleverly portrayed by Arthur Pringle and Constance Morel is effectively impersonated by Margaret McDougall. Excellent character studies are also presented by Frank Hertie (Rev. John Middleton), R. Stewart Taylor (Private Lord Arthur Pendennis), Marjorie Raeburn (Kitty Middleton), E. W. Bretton (Colonel Sharrow) Robert Hewland (2nd-Lieut. Cornelius Keys), Charles Hartopp (Stephen Darrell), and Florence Daly (Mrs. Keys).

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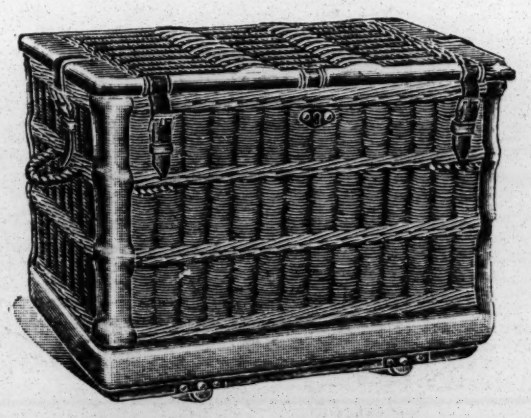

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Monday, November 16, 1925.

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Rehearsal at 12 noon for—
Florrie Forde to appear in and present "HERE'S TO YOU."

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Capt. Bairnsfather's "CARRY ON, SERGEANT."

SOUTH LONDON.
Closed for Alteration.

EAST HAM PALACE.
Rehearsal at 12 noon for—
Robert Courtneidge to present "THE LAST WALTZ."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Maggie Dickinson & Company. Professor J. Popjie to present "RADIANA" ELECTRICAL SPECIALITY. Sidney Ilott's Southern Singers. Billie Reeves and Co. in "The Right Key but the Wrong Flat." O'Wray & Holland. Jack Boot & Gaby Bolon. Royal Kondo and Hanako. George Bolton.

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Star Productions present "THE MUSTARD POT."

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3 days comm., Nov. 16th, "SALLY OF THE VALLEY," "CRIMSON RUNNER," etc. 3 days comm. 19th Nov., "THE WAY OF A GIRL," "THE BOOMERANG."

CHELSEA PALACE.
Rehearsal at 12 noon for—
John D. Roberton to present "RACK AND RUIN."

The above are communicated for information without prejudice.

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The VARIETY WORLD

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that twenty-three death levies are now due on the 1925 book. Red stamps 45.

Vaudeville Golfing Society.

Following upon the remarks in this column last week about the large number of golfing "finals" still to be decided comes an appeal from the Vaudeville Golfing Society that the members interested should get in touch with each other at the earliest opportunity so that the trophies may be distributed to the winners. For the convenience of all concerned a list of the outstanding "play-offs," together with the people involved is appended. The figures denote the handicaps from which the respective members qualified and which will be in force in each "play-off." Captain's Prize, J. W. Rickaby (6) v. Hal Jones (12). Gray Sheldon Cup: Jack Henschel (12) v. Harry LeCren (11). Billy Merson Shield: Hal Jones (13) v. J. O'Gorman (16). Paget Cup: George Lee (14) v. Walter Williams (18). Harry Gulliver Cup: P. G. Clark (2) v. J. W. Rickaby (6). Combe Hill Vaudeville Cup: Hal. Jones (11) v. Harry Gunn (12). Barclay Cup: P. G. Clark (2) v. Dave O'Gorman (16).

In addition, the semi-final for the Gillespie Trophy between J. W. Rickaby (6) and Horace Sheldon (6) has still to be played off (the winner to meet Jack Henschel in the final); the London tie in the Wylie Tate Trophy between Wilfred Simpson (11) and Charles Tree (12) is still undecided (the winner to meet Hal Jones (11) in the final), whilst Sammy Shields has to return a card from Combe Hill to obtain undisputed possession of the final medal. From the foregoing it will be gathered that the bright particular golfing star this season has been Hal Jones. Hal is a consistent golfer who bears his honours modestly and is very popular with his colleagues.

Stoll Cup Draw.

The draw for the first round of the Stoll Cup is as follows: top half, Leslie Losini (14) v. Gus McNaughton (7), and Bert Cooke (24) v. Jack Henschel (9); bottom half, Wilbure Lenton (18) v. James Foreman (15) and T. D. Bell (24) v. Horace Sheldon (6). Winners of the two top matches play each other and so on.

Carnival Night at Rotherhithe.

The week of November 16th marks the 100th consecutive week of the Dorothy Mullord season at the Hippo, Rotherhithe. To celebrate the occasion Friday, November 20th, is to be devoted to a grand carnival and costume night; and we understand that for that function the house has been sold out

For South Africa.

The following artistes sailed from Southampton on Friday last, per R.M.S. "Edinburgh Castle," to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—Jack and Emily, Fulvio and Lady.

"Chimes."

Mr. Harry Day will present on Monday, Nov. 16th, at the Empire, Bristol, a new revue, entitled "Chimes." The cast includes Jos. Alexandre, Wilfred Watson, Fayre Four, Lynda Martell, Gertrude Dickeson, Waller and Clark, Frederick Carlton, Victoria Dacre, Fiery Jackson, etc.

Stephanie Anderson.

Since that clever young dancer, Stephanie Anderson, was last seen in town, she has for the past three years been conducting a Dancing Academy in Northampton. Encouraged by a great number of pupils, Miss Anderson has also opened an Academy in the West End, and is located at Excel House, Prince's Court, W. Miss Anderson is not only a specialist in dancing, but produces acts in their entireity, including songs, dialogue, costumes, and lighting, etc. At the Alhambra last week she was responsible for the new act of Gaston and Andree, the latter partner being one of her own pupils. Although Miss Anderson has only been established in town less than a month, her services are being sought by many well-known producers for forthcoming shows.

Bobbie Kerrigan.

Concluding a long season in the North, Bobbie Kerrigan returned to town a few days ago and has signed up with Harry Day productions.

Phil and Phlora.

After a long absence from town and following a long season abroad, Phil and Phlora resumed in town last week at the London Shoreditch, and their novel offering gained much appreciation. For pantomime this year they have signed with Mr. Francis Laidler to appear at the Prince's Theatre, Bradford.

Jack le Dair.

Occupying a prominent position on the bill at the Hippo., Aldershot, last week Jack le Dair proved most entertaining with his novel act in which he is assisted by a dainty assistant. Jack is appearing this week at the Olympia, Shoreditch, and next week will appear at the Holborn Empire.

Lena King.

Making her re-appearance in the West End last week at the Victoria Palace, Lena King made an excellent impression at this house with her varied dancing items which proved her to be a finished artiste, and a delightful exponent of terpsichorean art.

Sophie Tucker.

Sophie Tucker will return to the Alhambra on Nov. 30.

Acts for South Africa.

Further bookings by the I.V.T.A., Ltd., of attractions for vaudeville tours in South Africa include: Winifred Arthur (The Jazz Mistress) and her Ladies' Syncopated Band, Leonard Gautier's Twelve Wonder Dogs, Hilda Mulligan's Grand Opera Quartette, Fred Curran, Dan Leno, Junr.

Super-Variety Bill.

We understand that for one week there is to be a super-variety bill, once nightly, at the Liverpool Empire on Dec. 14. The artists will include José Collins and Nat Ayer, Birmingham's Band, Jack Edge, and the Rodney Hudson troupe.

Daisy Taylor.

At the conclusion of the run of "Workshy," Daisy Taylor will commence rehearsal for the Panto at the Prince's Theatre, Bradford, where she will play the title rôle in "Robin Hood." The engagement was booked through Blackmore's Agency.

Mona Magnet.

At the Empire, Stratford, next week "Rat-a-Tat" comes to town for the first time. In this production Mona Magnet plays the leading rôle.

Jack Stocks.

In town again after a most successful season in the Colonies, including Africa, Australia and New Zealand, Jack Stocks—The Woman Hater—resumes at Wood Green next week.

Dorothy McBlain.

At the London Coliseum next week Dorothy McBlain pays a return visit with her novel entertainment.

Nora Bancroft.

Resuming the Stoll tour at Bristol this week Nora Bancroft will be seen in town next week at Wood Green.

"Stop Press."

In the revue "Stop Press," which, as stated in last week's "Era," opens at Southsea on Nov. 16, Syd Walker will be the principal comedian.

"Zip" at Brixton.

In March next "Zip" will celebrate its third birthday, and it will run until next July, when it will be withdrawn to make way for the new show, still featuring Billy Caryll and Hilda Mundy.

Shoreditch Olympia.

The painters and decorators are "in" at the Shoreditch Olympia, brightening up the interior of the house. Chas. Martin, who is very popular, is doing much to make the Shoreditch Olympia a cosy rendezvous for patrons.

Mareski.

At present Mareski, "The Fiddler," is playing a Cabaret season in Paris, having played at the music halls there. In a few weeks he goes to play some engagements in Switzerland and the South of France, and returns to England on Dec. 4th.

W. S. Logan.

Looking in at the Hippo., Poplar, last week we were glad to see that "Billy" Logan is back again after his recent accident, and extending glad welcome to his patrons.

Billy Danvers.

Cheery and chubby as ever, Billy Danvers, who was at the Coliseum last week is taking a holiday this week at Manchester, and shortly commences rehearsals for Florrie Forde's Panto. It was Mrs. Danver's birthday last Thursday and she was the recipient of many good wishes and was especially pleased with a wire she received from the Stage staff of the Lyceum.

M.H.A.R.A.

The 125th Meeting of the Management Committee of the Music Hall Artistes Railway Association was held on Wednesday, November 4, when the following members were present:—Messrs. Michael Canning (Vice-Chairman of Committee) who presided, Stanley Damerell, Harry Marlow (Hon. Trustee), Alf. Herald and C. Douglas Stuart (Secretary). The Minutes of the last Meeting were read and confirmed. Mr. McCarthy submitted the weekly Financial Statement which was passed as read.

Mr. Michael Canning has been elected Chairman of the Management Committee of the M.H.A.R.A. for the ensuing year and Mr. Dick Henderson, Vice-Chairman.

Scott Sanders.

We have received a letter from Scott Sanders from "down under," together with a photo of the family including the Twins, who are getting along finely. Scott says that they may leave Australia for home about Christmas time. He has been in Australia since Good Friday, and has only had four weeks off in that time.

Stevens and Gould.

A few days ago May Stevens and Victor Gould returned from a most successful tour through Africa and Rhodesia. At the moment they are considering offers for both Revue and Pantomime.

Katrina and Joan.

A few days ago Katrina and Joan concluded a most happy and successful season in Africa, where they played for three months. On the 29th ulto. they left Capetown for Australia, and are due to open at the Tivoli, Sydney, this month, so that they will be missed from pantomime this season with John Hart with whom they have appeared for the past four years. They were contracted to appear under the same management this season, but Mr. Hart kindly consented to postpone to enable them to go abroad.

W. S. Percy.

Concluding a long season with "Katinka" W. S. Percy has recently been under an operation, and we are glad to hear is now making good progress towards recovery. At Christmas Mr. Percy resumes with "Betty" under the management of Macdonald and Young.

Nicol and Martin.

At the Wintergarten, Berlin, this month, Nicol and Martin are concluding a long season on the Continent, and return here next month. They will be seen in pantomime at the Princess's, Glasgow.

Eric Le Fre.

Touring the provinces with his car, Eric Le Fre has had some enjoyable trips over the week-end. On Sunday he journeyed from Liverpool to Bath, which proves a delightful trip from the North. Playing in "Speed" Eric is appearing this week at the Palace, Bath, and next week goes to Southampton.

Doris Ashton.

Paying her first visit to the Hippo., Aldershot, last week, Doris Ashton was given a hearty welcome. Appearing this week at the Hippo., Birmingham, Doris goes to the Hippo., Brighton, on Monday week.

Lareine & Co., Ltd.

This enterprising firm has just sold the American Rights of "Tell All the World" and "I Travel the Road." Spirited bidding from the other side of the "herring pond" preceded the final settlement. Messrs. Harms Inc., are the purchasers.

Mr. Jack Negus.

Mr. Jack Negus, of the British Vaudeville and Cinema Agency, is doing an increasing business. He is well-known in the profession, and was for some time manager at the theatre at Oldham. Managers and artists should communicate with him at 1, Adelaide-street, Strand, W.C.2.

"The Pictures."

Norman Lee will produce a new revue entitled "Pictures" on the L.T.V. tour, opening Jan. 4 next.

Marjorie Osborne.

At the Alhambra last week Marjorie Osborne took the place of Nellie Perryer in the act of Osborne and Perryer, in their skit "Liza, Bill, and the Runabout," and she gave a fine performance. Nellie and Ben are naturally proud of their daughter, who is making excellent progress, and her future career should be highly successful.

Conn. Kenna.

Playing a variety of comedy rôles in "Treasures," Conn. Kenna is having a very successful time. For Panto Conn. plays principal comedian in Mr. John Hart's Panto at the Prince's, Bristol.

Nor Kiddie.

Nor Kiddie concluded his engagement in "Married and Single" at the Palace, Blackburn, recently, and has now fixed for a new show due for presentation at the end of the month, in which he is to be chief fun-maker.

Winifred Ward.

On Monday, at the Alexandra, Birmingham, Winifred Ward made her reappearance in revue as leading lady in "Dreams." For Panto Miss Ward returns to the Royal, Bristol, to add to her triumphs of last season as "Aladdin."

George Bass.

After a run of eighteen months George Bass, as "Mr. Tickle, M.P.," concludes with the show very soon, and after an interval of three weeks goes out with a new production by the same management. He was offered a very good contract for a West End Panto, but was unable to accept owing to his present engagements.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild announce that their annual general meeting will take place on Friday, November 20, in the Board Room of the Variety Artistes Federation.

Mr. Louis Stirling is thanked for a ball donation of £3 3s. per Miss Lottie Albert, Miss Florrie Forde for her committee subscription of £1 1s., and Miss Florence Dwyer for a collection of 8s. 6d. from "Models and Muddles" Co.

The following collections have been taken up, and the Committee desire to thank the managers and the ladies and gentlemen who help them with the speeches: — Empire, Stratford, £57 11s. 5d., due in a great measure to the excellent speech made by Mr. Fred Barnes; The Chelsea Palace, £11 6s. (for one night), the speech on this occasion being made by Miss Florrie Forde's manager; the Victoria Palace, £10 10s.; Empress, Brixton, £9 4s. (the speech being made by Miss Gertie Gitana); and the Empire, Leicester-square, £5 1s. 4d.

Lily Long.

That poular comedienne, Lily Long, opened in Albert de Courville's production "Great Fun," at Northampton, recently and scored in many scenes with her style of humour. Lily is to be seen in town with this Show at New Cross this week, and next week at Finsbury Park.

Edna Maude.

That delightful young exponent of terpsichorean art, Edna Maude, resumes the Stoll tour at Bristol next week, and will be seen in town shortly

LONDON VARIETY THEATRES.

THE COLISEUM.

There are rival factions among the admirers of the Diaghileff Ballet now. Some stand firm in their allegiance to Lopokova, whose supremacy in "Carnaval" is beyond dispute. Some swear by the English ballerina, Sokolova, who has progressed steadily season after season, from small parts to leading parts. Some—and these seem to be in the majority—acclaim Nemtchinova as the finest dancer the company has produced. Her triumph was complete on Monday night. Previously her successes had been won in rôles where lightness, delicacy and technical accomplishment were all that were called for; she had not attempted to display the dramatic force which was Karsavina's crowning glory. But now she has essayed the tragic irony of the dancer in "Petronshka," and the result has been entirely to her credit, so tensely has she represented the puppet, who is half, but only half, endowed with humanity. After this success, we are led to wonder whether she could rival Karsavina as the bloodthirsty Tamar or the voluptuous Scheherazade.

The programme opens admirably with the posing and equilibrist novelty of Los Pharamons. With slow, graceful movements they perform astonishing feats of strength and balance. As the finale, the woman, bending backwards, holds the upright form of one man, while the other supports himself, upside down, with one hand on his head—a tower of muscle from the stage to the arch of the curtains. Harry Claff follows with "Bluff King Hal," in which he is assisted by Winnie Wager. Then comes the ever-welcome Pogo, inhabited by the Griffiths Brothers, who kick, caper and dance under the direction, more or less, of long-suffering Miss Lutre. This, of course, is a classic of the halls.

Song is represented both by the operatic style of Josie Fearon and the syncopated outpourings of Layton and Johnstone. After the ballet, which is the next number, Noni and Horace present their musical absurdity prior to Noni's appearance as conductor of the Golden Serenaders, a jazz band which is full of spirit.

THE ALHAMBRA.

Directly George Saker's orchestra strikes up the tune of "Saffron Hill," there is a burst of applause from all parts of the Alhambra. Though George Carney may in the future find a song as catchy as this, he will never, we may prophesy, make one *more* popular. From the first note to the last, the tune has an irresistible lilt, and the melody twists and turns in a delightfully unexpected manner. Consequently, he is to be heartily congratulated on reviving this old favourite for his reappearance here. He acts it with a strong sense of character and wistful touch of romance such as might easily be in an ice-cream seller's thoughts of Italy. The by-play is broadly diverting, especially the added episode of a ladylike policeman with a reputation for treating criminals "rough." George Carney also sings the confession of the Scotsman from Bombay, which is conceived in a happy vein of nonsense.

Talking of nonsense inevitably reminds us of Billy Bennett, who is also in this week's bill. His popularity, never small, has made great strides of late, especially as his verses have been approved by "Russian Ballet" audiences, and he has basked in such sunshine until his humour is in full bloom. Noble Sissle and Eubie Blake are among the best of coloured entertainers. As "Sons of Old Black Joe," they stick to the darkie's riotous feelings and bubbling humour, leaving slow-time stuff severely alone.

Those who argue that a sense of humour is deficient in woman should certainly visit the Alhambra this week. Besides Dorrie Dene, whose full-throated singing of "Oh what a mess they made of me," wins many a laugh, the programme includes Dollie and Billie, whose quaint sense of fun is full of originality. Lowenwirth and Cohen are a lively pair of Hebrew patterers and eccentric dancers, and Austel and Arthur, who hail from New Zealand, excel in hand-balancing as well as giving a very creditable musical performance.

Jack Hylton's bandsmen, who receive a hearty welcome on their return, fascinate us with the very latest in syncopation. The best item in their new repertoire is "When the Bloom is on the Heather," a medley of old Scottish airs cunningly strung together to form a new song. Other numbers are "One Smile," "Yes, sir, that's my Baby," "Babette," and "Headin' for Home." "Alabamy Bound" continues in great favour, especially as the "effects" now reproduce the noises of an English, instead of an American express.

VICTORIA PALACE.

The element of novelty is present in an unusually large degree in this week's programme at the Victoria Palace, where two such stars as Jose Collins and Nat D. Ayer, associated in one act, are alone worth the price of admission. After charming the audience with "The Passion Flower" to the accompaniment of Mr. Ayer at the piano, she joins him in a "Loving You" duet. "How I have waited for you" and "She said 'No!'" enables Mr. Ayer to display his genial comedy gifts once again. Tragedy and pathos are provided in a dramatic interlude called "The Rose of Montmartre" and in "An Old Bouquet," and agreeable memories are heard of "The Byng Boys," of which Mr. Ayer was the composer, and of "The Last Waltz." A brilliant finish to a fascinating act is given by Miss Collins' singing of "Sunny Havana." Truly a bountiful feast of music and merriment.

New numbers are also supplied by G. S. Melvin, in "Cuthbert the Sculler," the drollery of which, in make-up and patter, is the equal of his "Boy Scout," which is ample praise. Later he figures as a lively Dutch girl, who sings of "Gin and Angostura," and dances more nimbly and more eccentrically than ever before. A new act is likewise given by A. C. Astor, the clever ventriloquist, who endeavours to extract from his chauffeur the truth about a collision with his car, to the accompaniment of continuous laughter. There is more mirth and not a little admiration for the skill of the artist when the dummy, in a paroxysm of tears, sobs out the song of "Sally Come Back."

A triumph is scored by Hilda Ward's Lady Syncopators from the Covent Garden dances. They make a pretty and picturesque array in their pink costumes crowned with silver-gilt wigs, and their playing is equal to the best of the bands. Van Dock draws faces and cracks jokes with his customary facility; Frank and Vesta do their dances, of which "Cohen's Rag" is still the most effective, to the delight of all; Reynard and Raie are character duettists and dancers who sing well and dance skilfully; and Ralph and Bob Vedras leave the audience in the best of humour with their antics on, under and around a table.

HACKNEY EMPIRE.

A crowded first house, here, on Monday, accorded a magnificent reception to a consistently good variety bill. It is opened by Jean Dorane, and Sidney Wood, whose exhibition waltz, and fox-trot (the latter to the tune of "My little boy friend and me," rendered by Mr. Wood as "My little girl friend and me") are danced excellently. One of the most appreciated items on the programme is that of Fred Sylvester and his trio of small boy assistants. Their hand-balancing is done with consummate ease and grace.

Lawrence Glen, with "Steve" as the dummy, presents an original ventriloquial act. Mr. Glen does not hold his model throughout the show, the wire-pulling being done by an unseen agency. The dummy singing of "Sunnyside Sal" reveals good technique. The Hana Sisters, a duo of charming girls, who wear some pretty frocks, are very popular. They render "Paddlin' Maddlin' Home," "Zamboree," "Kentucky" and "The Sun will soon be here" in capital style, and dance cleverly.

Little Tich's studies of "The Cook," "The Blacksmith" and "Johnny Green" are as entertaining as ever. Jack Edge "got over" his very smart patter in his inimitable, confidential way. His two numbers, "My girl's face" and "Could Lloyd George do it?" form a fitting prelude and finale to a very fine turn. Frank Varney and Teddie Cutts' silly sagacities are very popular here. After an effective opening, we see Frank as the bookmaker and Teddie looking very attractive as the jockey, and some up-to-date cross talk follows. Their song, "Cream and Peaches," and dance follows, and their finale, in front of the tabs, "Married and Single," gain them loud applause. Harry Tate's, "In his office," has developed into one of the funniest sketches this clever comedian has given us. It is full of those touches of intimate comedy that have made these sketches so successful. Mr. Tate has a genius for discovering soft points in the armour of our everyday doings, and he makes brilliant burlesque of them. The company assisting Mr. Tate give him able assistance.

ISLINGTON EMPIRE.

At this popular resort on Monday night, a crowded house gave a big welcome to "Scenes and Screams." Written, devised and presented by Mr. Jackson Owen, the show is one long laugh from beginning to end. Mr. Jackson Owen, in the principal comedy part, proves himself a comedian of great ability and well able to keep his audience in merry mood. He is ably assisted by Miss Kitty Bower, Miss Doris Chappel, Miss Connie Leonard, Mr. Leslie Rome and Mr. Cranleigh Andrews, who all excellently fill their respective parts.

Praise is also due to the chorus, who do some clever dancing, and to the Big Brass Six for their tuneful numbers.

SHOREDITCH OLYMPIA.

Among the most attractive turns at this hall may be mentioned Madie Scott in "Eve's Progress." She presents four stages of womanhood with delightful daintiness, and stamps herself as a first-rate character delineator. Le Dair, the juggler, assisted by Edna, performs some clever conjuring tricks in entertaining fashion, his pound note tricks being especially noteworthy. Audrey Knight rendered with spirit a character song and burlesque, including "The grass is always greener in the other fellow's yard," and Williams and Taylor, in step dancing, one black and the other copper coloured, put in some very good work. May Henderson, lively and volatile as ever, keeps the audience agog all the time she takes the stage; Naughton and Gold, with their clever cross-talk, eccentric dancing and duets, are prime favourites. Fyne and Hurley give with success their vocal and mimetic entertainment "She stoops to conquer"; Texo, the sensational aero-gymnast, performs some wonderful tricks in mid-air; and the Australian Delsos with a whirl and a twirl and a girl complete.

(*Continued on page 13*).

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.
THE ACTUAL PARIS PRODUCTION OF THE
"FOLIES BERGÈRE REVUE"
IN 40 MAGNIFICENT SCENES.

Cast includes—
ERNIE LOTINGA, FRED. DUPREZ, JENNY GOLDER, ROBERT CHISHOLM.

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Companies for week commencing November 16th.

6-40 KILBURN EMPIRE 9-0
EMLYN THOMAS. And His Famous LONDON BAND.
HARRY TATE.
MAY HENDERSON.
FYNE and HURLEY.
THE O'GORMAN BROS.
AUDREY KNIGHT.
DIRK and ANTON.
MICK NEWHOUSE.

6-15 LEWISHAM HIP. 8-40
LONDON'S LATEST AND GREATEST SUCCESS—
"THE CREAKING CHAIR."
From the Comedy, Little and Vaudeville Theatres.
Where it has played for over 1,000 Performances.
ENTIRE LONDON COMPANY OF WEST END STARS.

6-40 CAMBERWELL PL. 9-0
Julian Wylie, presents
A Screaming Farcical Comedy With Music, entitled—
"MR. TICKLE, M.P."
Featuring—
GEORGE BASS.

6-40 GRAND PALACE, 9-0 CLAPHAM JUNCTION
The Famous Comedy Revue—
"ON THE DOLE."
Featuring—
ALBERT BURDON.

6-40 HAMMERSMITH P. 9-0
Harry Day Presents
"HEADLIGHTS,"
Including—
KITTY COLYER.
JIMMIE LESLIE.
JERRY and CO.
THE CAPITOL BAND.
Next Week—
NELLIE WALLACE in the "WHIRL OF THE WORLD."

6-30 CROYDON EMP. 8-40
FRED BARNES.
MIRTHFUL JOVERS.
JOHNSON CLARK.
DORIS ASHTON.
S. W. WYNDHAM.
GERARDO and ADAIR.
HICKEN and ROSE.
HAL WRIGHT.
THE ENZERS.

6-40 ILFORD HIPPO. 9-0
A New Laugh Song and Dance Show—
"THE VANITY BOX."
Revue—
Featuring—
WILL HAY & MONA VIVIAN.

6-40 SHOREDITCH OLY. 9-0
"THE GOLDEN WEST."
Including—
TOMMY MOSTOL.
RAY ZACK.
CAPT. ALBERT DAGOIS.

6-40 ISLINGTON EMP. 9-0
Harry Firth's Merry, Musical Burlesque—
"OH DOLLY,"
Featuring—
GEORGE BOLTON.
3 OLIVERS
and the
10 DOLLY GIRLS.

6-40 POPLAR HIPPO. 9-0
Tom Arnold, Presents
"THE PEPPER BOX REVUE,"
In 30 Scenes.
Featuring—
MAMIE SOUTTER.
JIMMY AUSTIN.
GEORGE DOONAN.
The Show that put "PEP" in "PEPPER."

6-40 WILLESDEN HIP. 9-0
BILLY RESO and His Band.
HARRY HERBERT.
WILLIAMS & TAYLOR.
FRED. SYLVESTER & CO.
ALLEN & CHILDS.
VERA COOK.
CALNO TRIO.
JACK IGO.
ROSE and BUDD.

6-40 ROTHERHITHE H. 9-0
100th WEEK OF THE DOROTHY MULLORD REPERTORY CO.
The South London Players (Direction, Dorothy Mullord) Present—
"THE PRINCESS AND THE SOLDIER."
CHAS. A. BAKER As Capt. Harry Douglas.
VALERIE CRESPIN As Princess Elvira.
DOROTHY MULLORD as Mimi.
Grand Carnival Night Friday.

6-30 COLLINS'S 9-0
The North London Players (Direction, Dorothy Mullord) Present—
"TRILBY"
ALGERNON HICKS—As Svengali
WINIFRED FELIX PITT As Trilby.

6-30 HOLBORN EMPIRE 9-0
GEORGE CARNEY.
TUCKER.
JOAN HAY.
MAY HENDERSON.
LADY SYNCOPATORS.
MISQUETTE and MAXLEY.
THE O'GORMAN BROS.
JACK LE DAIR.
"MIDNIGHT,"
A Screaming Dramatic Comedy Sketch.

By C. C. T.

I bimbled along to the Oxford the other day and had a chat with Captain Bruce Bairnsfather. We exchanged a few martial and not-so-martial anecdotes, in the course of which he let drop one or two remarks which I think may prove interesting. Big Bill, he informed me, was in no sense taken from life, but was Captain Bairnsfather's conception of an entire type, tabloided into one generic character. That fact has greatly added to Bairnsfather's humorous appreciation of the attempts of sundry "old sweats" to extract beer-money from him, on the ground that they recognised themselves as the prototype of Elderly William. The star-performer in that regard, however, was a certain vinegary lady who tried to extract a pension from him on the strength of her allegations that she was Old Bill's widow! Speaking of Old Bill, his creator was dining at Pagani's recently, when he heard someone at his elbow say:—"How's old Bill?" He felt as though he recognised a cue and wheeled round, only to find that a fellow-diner was merely enquiring kindly after the health of an absent waiter who happened to wear the right kind of moustache-fittings. Another amusing episode of the same kind was encountered last year when Bairnsfather was motoring through the only salient that means anything to any of us. A guide, not recognising him, volunteered to conduct him round the trenches, including the "dug-out where Capting Bairnsfather did his early work." The tour of inspection included several places which Bairnsfather had never previously visited, and the demonstration of some pencillings on the wall that the artist never would have dreamed of perpetrating. As a matter of fact, the locale was the wrong side of Messines, whereas Bairnsfather first started his work of cheering up the world at Ploegsteert—I prefer to spell it that way as Plug Street is so hackneyed. That was in 1915, when war was waged like real war, and not "run by Harrods" as Bairnsfather expressed it the other day. Coming forward to the present, I was glad to find that "Carry On, Sergeant" has been wonderfully pulled together, and looks like working into a big success, in spite of a start that could only be described as inauspicious.

* * *

Kinevariety.

I have therefore been keenly appreciative of the excellent work put in by the V.A.F. in furtherance of the extension of licences for performers to appear at kinemas, and the recent fulminations of *The Provincial Manager*, the official organ of the Provincial Entertainment Proprietors and Managers' Association, seems to point to a certain amount of managerial dread lest the popularity gained by Variety in the kinemas might indeed lead to a decision on the part of the public to patronise only those places of entertainment which provide programmes in accordance with public desires. So mote it be, but I am beginning to fear that the shortsighted policy adopted by the average British kinema proprietor may have militated almost irreparably against the real interests of British kinevariety. A vein of parsimony seems to have led them to regard the payment of any salary proportionate to a sound performer's box-office value as a piece of shameful extravagance. The result is that, speaking generally, vaudeville as displayed in the majority of kinemas is a mixture of umpteenth rate performers and amateurs who can afford to indulge their desire to appear publicly because their normal employment renders salaries a matter of minor import. I have, however, visited sundry kinemas where this foolish policy does not obtain, and invariably I have found that the turns have been the cause of a big increase in the box-office takings, to say nothing of the aggregate of the applause. Performers must learn, though, that kinema work needs a certain amount of study and that their acts often need special modes of presentation. Silent work or posing displays are obviously unsuitable, for the simple reason that the film can compete with them in those lines most effectively, and above all, it is essential for performers to be able to change their entire offering at mid-week. Otherwise, those who call again on Thursday to see the new films will obviously suffer from boredom and resent the repetition of the acts they have remembered from Monday. In other words, it is important that every performer in kinevariety shall take pains to ensure that his work shall in all details compare favourably with the screened portion of the evening's entertainment.

* * *

Phil and Phlora.

Francis Laidler has evidently decided to surpass his own record for fine pantomimes at the Prince's, Bradford, for I now learn that in addition to Reg Bolton and Tom Prior, he has engaged Phil and Phlora for their dancing speciality this Christmas. This clever couple have made a big name for themselves throughout three continents, not only for their professional ability, but also for their commercial aptitude in taking the trouble to learn and to exploit the language of each country in which they have appeared.

* * *

Arthur Leigh.

Arthur Leigh, whose name will always be associated in memory with that of poor old Harry Armitage, is now engaged in looking after the advance interests of "Lightnin'." Arthur always appeals to me because of the original use he has found for a monocle. Instead of peering through it, like us lesser mortals, he ties it round his ear and apparently tries to listen through it.

The Terry Twins.

It was a really great pleasure to see these two imitators of each other walking about the old haunts again this week. I found myself congratulating the one who has not been ill on his rapid convalescence, my reason for choosing him for my friendly remarks being that, whilst his brother looked as though he had never heard the word "doctor," he really did give me the impression that he might be well on the way to recovery from something. Perhaps he was just getting over his anxiety on his brother's account. Anyway, they are both obviously quite well now, thank you, and that is the great thing.

* * *

George Doonan.

In spite of many highly attractive offers of the type that makes most performers dread the awakening that comes with the morn, George Doonan has decided to remain over Christmas with "The Pepper Box" in which he has been scoring so heavily as the young fellow who makes folk laugh.

* * *

Scott and Whaley.

I cannot disguise my regret whenever I hear of pillars of Variety forsaking vaudeville for revue, but Scott and Whaley have already proved that they are equally at home in either sphere. It can be taken as read, therefore, that a big success and a new asset of the entertainment world will be forthcoming on December 14th when they produce their new revue at Leeds. The title, by the way, is "The Money Makers," and I am quite sure that it will turn out to be no misnomer.

* * *

Gudrun and Galloway.

This clever couple first came before my notice in "The London Revue" at the Lyceum, and I have since sampled their wares at Victoria Palace. I learn that they will be at the Alhambra on December 23rd, and look forward to seeing them again. The feminine partner is one of the neatest exponents of her art I have seen for many years.

* * *

Mercia Gregori.

I am always slow to enthuse about the introduction of amateurs into the entertainment world, especially at a time like the present when so many undeniably competent performers are crowded out of their rightful sphere, but it happens occasionally that a comparative neophyte comes along and by sheer merit contrives to win a forward place in the race for fame. Such an one seems to be Mercia Gregori. When she made her English debut at the Coliseum a little while back, I was unable to see her personally, but I gathered from the critiques that she was not an unqualified success. She was recently imported, however, into the cast of the Lyceum revue, and the contracts that have since been showered upon her make it apparent that she must have more than her fair share of ability. Incidentally, she is not quite as raw an amateur, fresh from a convent, as the Press communiqués that heralded her debut led us to believe, for she gained a great deal of valuable experience when touring in South Africa with George Relph.

* * *

J. A. Powers.

Andie Powers is not very slowly but exceedingly surely gaining recognition as an unusually valuable Scots comedian. His humour is subtle but always discernable, and he refrains entirely from any taint of vulgarity. He goes to Kennington during the week of the 16th, and the following week will see him again at the London, Shoreditch. This is a remarkably quick return, for it seems only a few weeks since he scored a very big success there.

* * *

The Hana Sisters.

This rising young act was formerly known as The Two Babs, and has for some months been regarded as a starlet of the future. They are hardworking girls, and their father, Billie Riddle, also works hard for their success.

* * *

The B.B.C.

I see that a Special Commission is sitting to decide for or against the renewal of the licence granted to the B.B.C. It appears to me that it will be a terrible blow for Wireless if by any chance that licence be not renewed, for it would obviously take years for another system of organisation to progress to the stage now attained by the B.B.C. Even apart from that, the question of justice arises, for although some people have railed against sundry shortcomings, it cannot be denied that the B.B.C. has done all the pioneer work, and every week sees a nearer approach to the perfection which is desired by all. It is unthinkable that the B.B.C. should be allowed to pour forth money thought and endeavour in order to develop Wireless for the advantage of some newborn organisation, and if such an injustice were to arise, it would be a deathblow to the hopes of inducing anybody to develop future inventions or discoveries.

* * *

Bill Bennett.

This "little black pudding" tells me that he has decided not to go into pantomime this year, as his vaudeville bookings carry him right through into the New Year, and then some. Although he did not matriculate through the usual avenues of Concert Party or Stock Drama, it cannot by any means be said that Billy Bennett drifted on to the vaudeville stage. His father was the Bennett of Bennett and Martell, and young Billy started with them in a donkey's skin. From doubling in small parts in sketches, etc., he gradually evolved his present act, including his inimitable make-up.

The Harmony Kings.

I learn that this quartette of coloured singers of negro melodies and spirituals leaves New York on the 25th per the "Mauretania." They have an enormous reputation in the States, and several British performers who have heard them there say that they will be a positive riot over here. They are booked to broadcast from 2 LO at 10.30 p.m. on December 2nd, and will open at the Coliseum on December the 7th. One of the many mysteries that are beyond my power to fathom is the question as to why, since managers are so adamant against the broadcasting of vaudeville performers and the bearing of the barring clause, it always seems to be permissible for incoming foreigners to broadcast or for Britishers booked for abroad to do an aerial stunt. I am of opinion that the broadcasting of a turn like the Harmony Kings is a splendid advertisement for the act, but for the life of me I cannot see why the atmospheric barrage should be waived sometimes and at other times be enforced.

* * *

Arthur Roberts' Double.

Nearly every performer in Britain knows our smart Australian contemporary "Everyones," but although the views expressed by its editor are generally admitted to be fair and sound, there are not many who know Martin Brennan himself. Tom Holt, the genial representative of the Musgrove Circuit, tells me that Brennan can always be recognised by the fact that he invariably carries an unlit cigar in his mouth. I wonder if he copied the idea from Arthur Roberts.

* * *

Fiery Jackson.

Fiery Jackson, who is probably so called because he works so lazily, has just signed a contract as principal comedian with Harry Day in "Chimes," in which show he will be responsible for most of the peals of laughter. The new show opens at Bristol Empire on November 16th.

* * *

Frederick Leister.

Some two years ago, Frederick Leister distinguished himself by his remarkable creation of the part of the Reverend William Duke in the original production of "Outward Bound" at the Everyman. He made the part stand right out by reason of the simple and unaffected manliness he imparted to a rôle that might easily have been ruined by a didactic or sententious rendering. When the play came to the Garrick, Leister, like Fred Cooper who originated the part of Tom Prior, was passed over. Cooper was restored at a later date, but Leister was never allowed to enjoy the success he had so richly deserved. He has won through since, however, in other rôles, and his present performance in "The Green Hat" consolidates the opinion I formed at Hampstead—that he is one of our coming big noises.

* * *

The Criterion Cabaret.

The new ballroom at the Criterion, which might be well-described as London's Roof Garden, is again staging an excellent series of attractions, starting at 8 p.m., and continuing until 2 a.m. with an unusually reasonable-priced dinner and supper. Madame Rena is announcing for her opening programme Layton and Johnstone and Tex McLeod, and the music for the dancing is furnished by Al. Davidson's Claribel Band and by Kel Keech's Banjulele-banjo Band.

* * *

Penelope Spencer.

The dancing of this talented artiste is a feature of the act presented by the Southern Singers at the Holborn Empire this week. Miss Spencer will be remembered for the very deep impression she made when she appeared as *premiere danseuse* in William Boland's production of "Tannhauser" at the Coliseum some two years ago.

* * *

Archie Pitt.

I see that Archie Pitt is now advertising his fifth new production, for which he has not yet found a title. All his productions so far have been winners, and his powers of invention seem to be so unlimited that, as far as new ideas go, he might almost be referred to as "the bottomless Pitt."

* * *

Dorrie Dene.

This effervescent comedienne comes to the Alhambra on Monday with her good-natured absurdities. For more than a few years she has been a pillar of the concert-party world, where her husband, Fred Beck, is a dame comedian with a big name. Funny as she is on the stage, she is even funnier when she lets herself go among a few friends.

* * *

Pat Tierney.

I am of opinion that this young ventriloquist is going to make a name for himself. He describes himself as "the natural "ventriloquist" and he has every justification for doing so. His dummy is quite the best I have seen, having been specially made for him to counterfeit a portrait of a human boy—a task that has been most faithfully fulfilled by Will Goldston. Pat Tierney has not yet been seen in London, but I happened to witness an audition of his in the provinces recently. His lip-control is marvellous, and the perfection of his dummy makes the illusion quite definitely successful. His act, which is entitled "Terry at Tennis" is the work of Pattison and Wise, and a feature of the presentation is the fact that Tierney works in tennis flannels with an open shirt-collar, instead of wearing neck-covering to hide possible muscular movement of the throat. Tierney goes to the Argyle, Birkenhead next week, and will certainly be heard of again.

Billy Whitlock.

This fine performer has my very deep respect, not only as an artist, but also as a most upright man. We have all heard a great deal lately about ex-employés and ex-partners who after leaving an act or a combination, take away with them and reproduce integral portions of the old act, and so it was a most gratifying experience to see Billy Whitlock's new production at the London, Shoreditch, last week. Not a situation, not a line, not a suggestion could by any means be regarded as in the slightest degree reminiscent of his old act with Charlie Penrose, for he has gone to the trouble of devising and presenting an entirely original show. "The Old Bath Chair" is an entertaining production which should work up into a very big winner. It serves as a medium for Billy Whitlock to show what a versatile performer he is, and to give play to his forceful and attractive personality. He also plays a xylophone with skill, and is well-assisted by two good juveniles. He deserves success, both for his ability and for the way in which he plays the game.

* * *

Elsa.

This fine vocalist is at Shepherd's Bush this week. In addition to a rich voice of phenomenal width of register, she has the additional advantage of being an exceedingly clever show-woman.

* * *

Sybil Vane.

Sybil Vane and Leon Domque will soon be leaving their succession of successes in this country and departing to fashion new laurels in Germany. Leon tells me that his wife is going to feature "All Alone" in a minor key and in the German language.

* * *

Jack Lane.

Jack Lane's cheery personality is even more noticeable off the stage than on it. He was telling me last Friday about his first appearance at the Alhambra after Sir Oswald restored Variety there, and according to Jack, the only occupants of the stalls on the Monday afternoon were a couple of old ladies, both of whom were knitting. He notices a bit of a difference now! Jack is not keen on going into the provinces, and quotes poor old Dan Leno's remark to the effect that "London is good enough for him, for he never wants to believe that there are any other towns North of Brighton." He also dispenses an entertaining story about a man who borrowed 5/- from him during the war for a certain praiseworthy purpose, and still owes him fivepence. You ought to get him to tell you the details.

* * *

Francis Laidler.

Francis Laidler has been spending a busy week in town, and departed for the Yorkshire fastnesses today. Presumably, a few more good folks who were wondering where to fix pantomime are now feeling the happier for the visit.

* * *

Teddie Allen.

The Royal Merry Quartette, under the guidance of my wire-haired friend, is still going very strong, and I understand that they may soon be seen and heard in Cabaret. Teddie much prefers the halls, but if the bookers will not book, performers must follow the contracts. It seems only yesterday that Teddie was making bassoon noises in the dear old original Gothams—another troupe that is incomprehensibly seldom seen in town.

* * *

Neil McKay.

This clever young artist, having caused a furore in Australia, sailed thence on the 16th of last month per the good ship "Niagara," bound for Vancouver. Neil will work his way across America, finally getting back to England, to the certain satisfaction of his many admirers over here.

* * *

Lily Morris.

Lily Morris is due to open in Australia at about Christmas for a season of ten weeks, with an option. The betting is about five pounds to a bad tomato that that option will be rigidly enforced. I am also open to bet that Archie McDougall will make himself very popular with the Aussies, who can always appreciate a real good sport.

* * *

Dan Rolyat.

I met Dan Rolyat on Saturday, wending his way from the Aldwych Theatre, where he had been rehearsing Tom Walls' part in "The Cuckoo in the Nest." He tells me that he will assume the part, vice Mr. Walls, shortly before Christmas, and that he will probably play a few times in the interim.

* * *

Those Licences.

On Friday the Theatres and Music Halls Committee of the L.C.C. again decided to recommend the adjustment of the licences at those seventeen halls which have hitherto been so unfairly handicapped. It is sincerely to be hoped that on this occasion the Council will heed the recommendation of a Committee that has presumably been chosen for its expert knowledge of this portion of the Council's various duties. Apart from any other considerations, such as that of mere fair-play, the granting of licences to those halls will, in my opinion, have a very decided effect on the unemployment in the Variety world. I maintain that many a feeble revue is booked because its presence enables the bars to function properly, whereas a variety bill at present means a closure in that direction. It has struck me, however, as a pity that no propaganda in this regard seems to be launched until the question is about to come up for immediate consideration. It is more than possible that some of the nice old gentlemen who vote against the granting of these licences honestly think that, as the matter only comes before their notice once a year, the silence in the meantime is a proof that it is only of minor importance. The No-es should be conducted to one of the debatable halls twice during each year—once to witness a vaudeville programme without refreshments, and once to see a bad revue with full licence. Possibly they would form the opinion that some revues have an overwhelming tendency to drive weary patrons to drink. As a matter of fact, the granting of the desired licences would not add one jot to the amount of drink consumed, for the simple reason that, as things are, thirsty

Continued at bottom of next column.

DRINKS IN MUSIC-HALLS

L.C.C. COMMITTEE'S APPROVAL

For the second year in succession the Theatres and Music-Halls Committee of the L.C.C., sitting as the licensing authority for granting music and for dancing licenses, last Friday decided to recommend the full County Council that the licenses in respect of seventeen music-halls should be granted subject to the condition that no intoxicating drinks should be sold or consumed in the auditorium.

The halls concerned are: Camberwell Palace, Chelsea Palace, Empress Theatre of Varieties, Finsbury Park Empire, Grand Theatre of Varieties, Hackney Empire, Islington Empire, Kennington Theatre, Kilburn Empire, Lewisham Hippodrome, London Coliseum, New Cross Empire, Olympia, Shoreditch, Poplar Hippodrome, Regent Theatre, Rotherhithe Hippodrome, and Shepherd's Bush Empire.

Hitherto the licenses have contained the stipulation that "drinks" should not be sold or consumed on the premises, and application was made at Friday's meeting for the removal of the restriction.

Mr. Cecil Whitely, K.C., appeared on behalf of all the applicants, with the exception of the Kennington Theatre — whose licensee however agreed to accept the ruling in the other cases—and all were opposed by the London United Temperance Council, represented by Mr. F. Hinde.

Stating the case on behalf of the music-halls, Mr. Whitely said he supposed they were all "heartily sick" of the question. Still he was bound to appear and once again reiterate the argument for equality in granting licenses. The applicants were successful in persuading the Committee last year to recommend the Council to withdraw the prohibition, but were defeated by four votes before the full body. It required no advocacy to prove the case; the facts were so strong. The time had undoubtedly come when the seventeen "dry" halls should be placed on equality with the similar number of music-halls who sold drinks. The whole anomaly arose from a decision arrived at 34 years ago. The County Council when taking over the power of the Quarter Sessions then said that whereas they would not stop the sale of drinks in existing music-halls, the restriction would be placed on any new houses. The old music-halls really started as public-houses. Stalls and rooms were attached to public-houses where entertainments were given. It was thought in 1888 that this was undesirable and should not be continued. The result of the County Council policy during the last thirty years has seen an enormous improvement in buildings, class of entertainment, and audience. No one, however, could contend that there was any difference between the "dry" halls and those where drinking was permitted. London has the finest music-halls in the world, but, contended counsel, there was no difference, either in buildings, class of entertainment, management or audience of the two classes of music-halls. No one could accuse any of the music-halls not possessing drink facilities of trying to get behind the restrictions. The management has accepted them and abided by them.

Five years ago there was a change in the County Council's policy. Applications were made in respect of cabaret shows at hotels and restaurants. That meant a difficult situation for the County Council. There they have a licensed house giving a music-hall entertainment. The only difference was that the times might be different and that a large majority of the audience watching the entertainment were having meals. There was a music-hall entertainment and people were having drinks. The County Council, however, permitted the thing, and it has gone on increasingly every year. Only quite recently the County Council has granted a music and dancing license to a public-house. "There you are getting back to 1888," exclaimed Mr. Whiteley. "The old policy has broken down completely."

Referring to the opposition, counsel said it was idle to suggest that because a minority of the people did not want drinking facilities they should prevent those who did. It was asked "Where was the demand." Did, Mr. Whiteley asked, the Committee require a long string of witnesses, who would immediately be followed by opponents on the other side, coming before them? The fact did remain that wherever the facilities were in existence they were used by the public. Never has there been a complaint against the conduct of the halls. It was argued the County Council should be consistent and reference was made to the fact that cinemas did not have drinking facilities. He agreed, that the licensing authority was consistent in dealing with picture-houses. One and all were prevented from selling intoxicating drinks. The County Council did differentiate between one set of music halls and another—that was inconsistency. Mr. Frank Glenister gave evidence in support of the applicants. He mentioned that at the public-house to which reference hade been made a good entertainment such as was to be found in any music-hall was given.

Mr. F. Hinde, addressing the Committee, said that in addition to the London United Temperance Council who appeared in opposition, eighty-seven organisations representing 23,676 persons had passed resolutions against the removal of the restrictions. It was not necessarily a temperance opposition: there were, probably, a great number of persons, members of the organisations to which they referred who were not teetotalers. He recalled that for 27 years he had appeared in opposition to the application, and it had always been the policy of the County Council to divorce music-hall entertainment from the drink. It was in pursuance of that policy that no new music-hall was allowed to sell intoxicating liquors. He asked the Committee to bear in mind that music-halls were the resort of young people, and he asked them to keep them away from the temptations of drink. Was it too much to ask a man or woman to go without a drink for two hours or even three hours. That was all it meant in the case of the "twice nightly" or one performance. Was it not better for the great number of young people to be away free from temptations? He agreed with his learned friend that there had been an enormous improvement in the music-halls. It was worthy of consideration whether that was not due to the fact that the sale of drink had been stopped in places of public resort.

Mr. Hinde mentioned that there had been a case where the applicant had asked for the drink restriction to be placed on the license.

Mr. Whiteley: Did he happen to be the owner of the public-house next door.—(laughter).

The Committee retired, and on returning, Sir Percy Simmons, Chairman, announced the Committee's decision as stated above.

The recommendation reads:—"That no intoxicating drinks shall be sold or consumed in the auditorium except when they are used solely for the performance of stage plays, and notice shall be given forthwith in writing to the Council of any proposal to change the performance from music and dancing to stage plays or vice versa."

The recommendation will come before the special meeting of the full County Council on the 27th November.

"SPASMS."

Curzon Productions have a big laugh revue in this show, first presented in London at the Theatre Royal, Stratford, last week, though it has been running continuously in the provinces since January. A notable feature is the musical ensemble by the Edwards Trio in an interlude of high quality, while a "Spasm," of unusual excellence in scenery, dress, and music, is provided in "The Heilands of Bonnie Scotland." In this Miss Georgie Trevelyan opens with "Caller Herrin," Mr. Claughton Holdsworth follows with "Loch Lomond." Miss Dorrie Doreen succeeds with "Wait Till You See My Mary," and then The Argyles lead pipes and drummers, and a delightful spectacle is enhacend by a bagpipe dance by Mr. Alf. Edwards. This is an outstanding feature of a show also excellent in every other respect. Billy Lowe is the chief comedian and many quaint touches he imparts into his numerous parts. Billy Lowe and Tommy Boden worked well together and were responsible for much hearty laughter. Clifton Dane with the chorus obtained a distinct success with "Oh, How I Love My Darling," and won laurels with Miss Dorrie Doreen in a duet, "When We Are Together." The latter lady had further an attractive number in "Jimbo Jumbo." Miss Georgie Trevelyan and Mr. Claughton Holdsworth, whose voices blended wonderfully well, had a hearty reception for their rendering of "The Garden of My Heart," and all their efforts proved most pleasing. An innovation was a dance by the Eight Witches in a Forest Dance, and altogether the work of the dancers was exceptionally good. The music was delightful; the dressing tasteful and varied, and the production generally attained an unusually high standard.

vaudeville patrons merely slip out in the interval and buy what they want at the public-house next door. It would be interesting to hear one single valid objection to the much-needed adjustment.

ON THE ROAD.

(*Continued from page 7*)

ROGUES, THE.—Nov. 9, West Pier, Brighton.
ROUNDABOUT, THE.—Nov. 9, Empire, Birmingham; 16, Empire, Nottingham.
ROUND THE TOWN.—Nov. 9, Granville, Walham Green.
RUNNING RIOT.—Nov. 9, Hippo., Balham; 16, Empire, Edmonton.
SAY WHEN.—Nov. 9, Empire, Newport; 16, Alhambra, Devonport.
SCANDALS OF 1925.—Nov. 9, Hippo., Lewisham; 16, Hippo, Boscombe.
SCENES AND SCREAMS.—Nov. 9, Empire, Islington.
SCOTCH AND POLLY.—Nov. 9, Alhambra, Devonport.
SCOTCH BROTH.—Nov. 9, Rotunda, Liverpool; 16, Grand, Bolton.
SCOTCH FOLLIES.—Nov. 9, Grand, Lancaster.
SERVED HOT.—Nov. 16, Palace, Watford.
SHAVINGS.—Nov. 9, Palace, Grimsby; 16, Hippo., Norwich.
SHEPHARD'S PIE.—Nov. 9, Empire, Swansea; 16, Empire, Newport, Mon.
SIDE SHOW, THE.—Nov. 9, Palace, Burnley.
SIGN ON.—Nov. 9, Hippo., Southend-on-Sea; 16, Alex., Stoke Newington.
SITUATIONS.—Nov. 9, Palace, Carlisle.
SNACKS.—Nov. 9, Palace, Warrington; 16, Palace, Salford.
SNATCHES.—Nov. 9, Royal, Wolverhampton.
SOMETHING NEW.—Nov. 9, Pavilion, Clydebank; 16, T.R., West Stanley.
SOUVENIRS OF 1925.—Nov. 9, Gaiety, Ayr.
SPARE PARTS.—Nov. 9, Met., Manchester.
SPASMS.—Nov. 16, Windsor.
SPEED.—Nov. 9, Palace, Bath; 16, Palace, Southampton.
SPLINTERS.—Nov. 9, Hippo., Willesden.
STAGE STRUCK.—Nov. 9, Hippo., Manchester; 16, Hippo., Sheffield.
STEPPING-STONES.—Nov. 9, Kings, Newcastle (Staffs).
STRIKE.—Nov. 9, Palace, Bradford.
STUNTS OF 1925.—Nov. 9, Boro', Wallsend; 16, T.R., Sunderland.
TEN TO ONE ON.—Nov. 9, Hippo., Rochdale.
THIS WAY, PLEASE.—Nov. 9, T.R., Whitehaven.
THREE BAGS FULL.—Nov. 16, Hippo., Northampton.
TONICS.—Nov. 9, Empire, Penge.
TONS OF FUN.—Nov. 9, Hippo., Great Yarmouth.
TOUCH AND GO.—Nov. 9, Grand, Brighton; 16, Hippo., Eastbourne.
TREASURES.—Nov. 9, Alex., Stoke Newington.
UP THE RIVER.—Nov. 9, Palace, Southampton.
VANITY BOX.—Nov. 9, Grand, Clapham; 16, Hippo., Ilford.
VOLUMES.—Nov. 9, Palace, Watford.
WAKE UP.—Nov. 9, Alhambra, Bradford; 16, Hippo., Stockport.
WAIT FOR IT.—Nov. 9, Hippo., Coventry.
WEEK'S PLEASURE.—Nov. 9, Hippo., Portsmouth; 16, Hippo., Southend.
WHAT'LL I DO?—Nov. 9, Empire, Stockport; 16, Bedford, Camden Town.
WHIRL OF THE WORLD.—Nov. 9, Empire, Croydon; 16, Hippo., Leeds.
WHITE HEATHER.—Nov. 9, Empire, Belfast; 16, Pavilion, Glasgow.
ZIP.—Nov. 9, Empress, Brixton; 16, Met., Bootle.
ROYAL ITALIAN CIRCUS.—Nov. 9, Hippo., Sheffield; 16, Hippo., Newcastle.

"THE ERA" can be obtained every Wednesday morning at any of Messrs. W. H. Smith and Son's bookstalls throughout the kingdom.

WHAT IS BEING PLAYED, AND WHERE.

Covent Garden Ball Room.

But a few weeks since, a visit to Covent Garden would have revealed one Dancer—the incomparable Pavlova—swaying thousands: now, however, it is a case of seeing thousands swaying to one dance. From the dancing enthusiast's point of view, Covent Garden is "itself" again.

Jack Howard and his Band and Hilda Ward and her Lady Syncopators are here and, as was the case last season, they are delighting all with their splendid playing, Mr. Howard's Saxophone soli being a special treat to hear. It is interesting to note the proportionate degrees of popularity commanded by the various dances at a leading London Dance Hall such as this. Here we find that, of the total number of dances in a typical programme, the fox-trot holds easily the premier position with 50 per cent. Next comes the waltz with 25 per cent., while the one-step and the tango share between them the remaining 25 per cent. Thus, in a programme of 64 numbers, we get 32 fox-trots, 16 waltzes, 8 one-steps and 8 tangos.

Of the fox-trots played, mention may be made of: "Leander," "Pango-Pango Maid," "Tea for Two," "Seminola," "Yearning," "Peter Pan," "Naila," "Where does the candlelight go?" "Bouquet," "Sunny Havana," "Kashmiri," "If you knew Susie," "San Fransisco," "Tell all the World," and "Me and the boy friend."

The waltzes, beautifully played and always filling the floor, include: "The Melody that made you mine," "A message from Missouri," "Close in my arms," "Shadowland," "Every step towards Killarney," "Is Zat So?" "The lost world," and "Love's dream."

Tunes used for one-stepping include: "My sugar," "Collegiate," "Toy drum-major," and "I'll take her back." "Albo de Amor," "La Mantila," and "Madre" are among the most popular of the tangos played here.

Arrangements have been re-established on their previous scale of luxury and things are on the well-ordered lines that are only to be secured by skilful and experienced management. With two such Bands, what more could the dancing public desire? Anyway, it would be difficult, if not impossible, to find it—anywhere.

Finsbury Park Palais De Danse.

Mr. L. S. de Rosa and his London Serenaders continue to provide the musical fare at this up-to-date and popular Dance Hall. Here, again, we find the fox-trot pre-eminently in evidence, with the waltz a good second.

Of the latest, and more established fox-trot successes so ably rendered here, the following call for mention: "Sally's come back," "I know that somebody loves me," "Bouquet," "Peter Pan," "Sunny Havana," "When my sugar walks down the street," "Let it rain, let it pour," "Seminola," "Ukelele Lady," "Kashmiri," "Yearning," "Copenhagen," "Toy drum-major," "San Fransisco," "I'll take her back," and "Florida."

Popular waltzes include: "Poeme," "Colorado," "The Melody that made you mine," "Shadowland," "Babette," and "Loving Lullaby."

Mr. de Rosa has a special combination for featuring the tango, nearly all the examples of which are the composition of a member of his Band. Other specimens of this dance played are: "Spain," "Cancion de Amor," and "Madre."

Everything here points to another highly successful season, and, with the approach of the cold weather, dancers are rolling up in increasing numbers to enjoy the amenities of this delightful Dance Hall.

Crystal Palace Dance Hall.

This Dance Hall continues to act as a magnet which draws a large proportion of the dancing public of South London. This, in no small measure, must be due to the excellent musical fare provided by Mr. W. W. Grant and his Crystal Palace Dance Orchestra.

This fine combination has been noted previously in these columns, so that no introduction is necessary. Suffice it to say that Mr. Grant and his Merry Men are right on top of their form.

Fox-trots particularly popular with patrons here are. "Oh, darling, do say yes?" "Me and the boy friend," "Seminola," "Ain't my baby grand?" "Yearning," "Sunny Havana," "I'll take her back," "Copenhagen," "Who takes care of the care-taker's daughter?" "Toy drum-major," "Florida," "Pater Pan," "San Fransisco," and "Shanghai."

Of the waltzes, mention may be made of: "Colorado," "Poeme," "The melody that made you mine," "When you and I were seventeen," "Babette," "Shadowland," and "Loving Lullaby."

Everything indicates that this Dance Hall, which fills a great gap in the amusement needs of the district, is in for a very successful season.

SONGS AND SINGERS.

B. Feldman & Co.

Dance, cinema and café bands are now paving the way for the coming Panto hits. In other words, they are beginning to get busy on the wonderful Feldman budget which has aroused the admiration of the entire profession. Managers, producers and artistes who have already sampled this budget pronounce it to be the strongest they have ever heard, and a cursory examination of the songs contained in the selection will prove the reason for this statement on the part of expert judges. "Seminola," for example, is something quite out of the ordinary in the way of song fox-trots. Its inspiring verse, and ear-haunting chorus, with the unmistakable Indian atmosphere make it an ideal winner for production and principal boy purposes alike. Other certain hits of the sentimental type are "Normandy," "Panama," "I Know Someone Loves Me," "All my Dreams are of You," "Wondering" and "Too Many Kisses in the Summer." "Comin' Home" will be a great favourite, for it is the natural successor to "California, Here I Come," last season's oustanding winner, while a mixture of sentiment and gaiety will be found in "Buy Yourself a Broom"—a real Cinderella number! The comedy side is strongly represented by "Yum-Tum-Tum," "Oh! Boy What a Girl!" "The Baby Looks Like Me," "Won't Go," "Has Anyone Seen My Pom?" and "Our Landlady is a Nice Landlady."

Charming Dorothy Ward is one of the many pantomime stars who are already scoring an enormous success with "Seminola." Miss Ward, attired in a gorgeous Indian costume, works the great number to perfection and is loudly applauded on every occasion.

Sidney Ilott's famous Southern Singers, assisted by Penelope Spencer, premiere danseuse, are making an enormously successful feature of "Shadowland," which is the only number of the popular type featured in their high-class vocal act.

"Scenes and Screams," the bright revue presented by Jackson Owen, was the big attraction at the Empress, Brixton, last week. Four popular Feldman winners are big hits in this show, viz., "Has Anyone Seen my Pom?" "Jealous," "Tell-Tale Eyes," "In the Land of Tummijolibad." Mr. Collins is the able musical director for "Scenes and Screams," while Mr. Walter Johnson, M.D., of the Empress, is likewise a staunch Feldmanist.

Bob Johnson, of the Feldman staff, broadcast "Seminola" and "Oh, Boy What a Girl," with Jack Howard's famous Band at the Royal Opera House Ballroom, Covent Garden, on Friday evening last. These two great winners are undoubtedly the star items of Jack Howard's dance programme, and both will be enormously popular during the coming pantomime season.

Those wonderful coloured boys, Noble Sissle and Eubie Blake, are scoring a tremendous hit at the Alhambra this week with their latest Feldman stormer, "Oh, Boy, What a Girl." They handle this bright comedy number in perfect style, and are delighted with it. So panto. artistes had better secure "Oh, Boy, what a Girl" without further delay.

Layton and Johnstone scored their customary enormous success at the Coliseum last week with that popular number, "Everybody Loves My Baby." They have had this Feldman winner in their repertoire for quite a long time now, and the public is as enthusiastic about it as ever.

"Romantic Night," a beautiful musical scena, was another striking feature of the Coliseum bill last week. Constance Wentworth, Doris Cloud, and Frederic Lake are the talented artistes in this delightful act, and they scored a big hit with "Shadow Land" and "June Brought the Roses."

John Birmingham's famous band at the Alhambra last week were loudly applauded for their inspiring renderings of "I Know that Someone Loves Me," and "Everybody Loves my Baby." They are also featuring "Seminola."

That captivating artiste, Hilda Glyder has also taken up our new comedy winner, "Oh, Boy, What a Girl!" which she produced at the Holborn Empire last week with instantaneous success. Miss Glyder cleverly reverses the title and sings "Oh, Girl, what a Boy!"

The Ashley Sisters are making a highly successful feature of "Seminola," the great Indian song fox-trot. These charming girls, who are musicians to their finger-tips, are appearing at the Palace of Varieties, Poole, this week, and will not be returning to town until next month, when they open at the Mile End Empire.

The Sisters Kershaw are scoring all along the line with "Shadow Land" and "Nobody But You." They are consistent Feldmanists, and always have a first-class repertoire.

Francis & Day's.

The enjoyment of the dancers at the Variety Ball to-night at the Covent Garden Royal Opera House will be enhanced by the fact that the music will be played by the celebrated London Band under the baton of that experienced *chef d'orchestre* Emyln Thomas, who has congratulated the firm on the excellence of the numbers emanating from the house to be performed by his well-known body of skilled instrumentalists, and which will include such items as "Ukulele Lady" (already a supreme favourite with all Pantomime principals, and which will to-night be made a special feature of, sung, as it will be, by that fine artist Lillian Burgiss and twelve Ukulele Girls); "When You and I were Seventeen," "Let it Rain! Let it Pour! (I'll be in Virginia in the morning)," "Yes, Sir! That's my Baby," "The Tale of a Guinea-Pig," "On Mother Kelly's Doorstep," and "Yearning."

Among the songs given by Layton and Johnstone this week and last at the London Coliseum are two novelties that gave great pleasure to the admirers of the talented duo, the titles of the numbers being "Waiting for the Moon" and "I'm Gonna Hang Around my Sugar."

The Two Bobs are continuing their success with "Don't Bring Lulu," on tour, this week their venue being the Empire, Leeds. They are likewise heard in the firm's new item entitled "Ah! Ha!"

"Oh! How I Miss You To-night," sung with the taste and feelingsinseparable from the vocalism of Jean Andrews, is greatly impressing the habitués of the Palace, Glasgow, this week.

Nixon Grey's laughable new song, "I'm Fond of Swistle's Ness Milk," has just been issued in popular form.

Raymond Metcalfe, of "Our Cabaret" Co., is singing and conducting the while with much success the ballad, "When You and I were Seventeen," at the Sheffield Empire, just now.

"Yes, Sir! That's my Baby," sung and also played as a leading theme in "Flyaway Peter," is this week arresting attention at the Ilford Hippodrome.

Ray Zack is scoring in "The Golden West" at Aldershot with "Me and the Boy Friend" and "Spain," the latter in conjunction with Jack Willis.

At the Empire, Kingston, this week, as at Edmonton last, Adrion D. Foss and Winnie Goodwin are scoring an emphatic success with "Ukulele Lady."

Lawrence Wright Music Co.

New publications, 2/-. "Sally's not the Same Old Sally."

When one calls to mind the tremendous amount of successes the Lawrence Wright Music Co. have had during the last year or so's pantomimes, it seems scarcely possible that the firm could go one better. Undoubtedly the batch of numbers to select from for this year's Pantomime is the strongest ever issued by this successful firm. When we mention just a few of the already popular numbers, such as—"Sunny Havana," "Babette," "Araby," "Save Your Sorrow," "Why Don't My Dreams Come True," "We're All Jolly Good Fellows," "Paddlin' Madeline Home," and the new big comedy success "I've Never Wronged an Onion," one immediately realises the importance of including such numbers in their repertoire, for their forthcoming Christmas engagements.

The new Horatio Nicholls Eastern Vocal Fox-trot ballad "Araby" will sweep the country, and will most certainly exceed the phenominal success made by it's predecessor, "Sahara," last year.

Miss Jose Collins continues to create a wonderful impression at all her engagements with "Sunny Havana." Miss Jose Collins will sing "Sunny Havana" at the Variety Arts Ball, Covent Garden, on the 11th November. It is one of the outstanding hits with the Savoy Orpheans and Varaldi's Tango Band at the Savoy Hotel.

The T.A.T. production "Luncheons," already contains a number of the "Wright" hits which include—"Sunny Havana," "Paddlin' Madeline Home," "Bouquet," "Tennessee," "Toy Drum Major," "When My Sugar Walks Down the Street." They have just introduced "Save Your Sorrow" into the show with wonderfully successful results.

The "2 Hello Revue" write of the big success they are making with "Tennessee," "Why Don't My Dreams Come True," "Save Your Sorrow," and "Hay, Hay Farmer Gray." They are introducing that fine production number, "Bouquet" by Horatio Nicholls, shortly, and anticipate a big success.

Paul Rochforte in "Grumbles" Co., says:—"Many thanks for another winner in 'Why Don't My Dreams Come True,' which I produced at Yarmouth last week, and stopped the bill." Walter Powell, musical director of "Variations" Co., writes from the Tivoli, Aberdeen, of the tremendous popularity of the Wright songs in the Show. These include "Why Don't My Dreams Come True," and "Save Your Sorrow," sung by Bernard Wells; "Tennessee," and "We're All Jolly Good Fellows," by Miss Lena Lloyd. "Bouquet," by Mae Okell and Bernard Wells; Mr. Powell is also playing "Sunny Havana" for the interval. This is proving an exceptionally strong entracte.

That beautiful melodious vocal Waltz, "Babette," by Horatio Nicholls, is a feature of Jack Hylton and his famous band. Jack, himself, sings the vocal portion, the result being a hold up in the programme nightly.

The Lawrence Wright Music Co. have an exceptionally strong Boy and Girl duet in "What About You." This is being eagerly sought after, and we would advise all artistes in need of a duet for Panto. to fix this number immediately. Another strong duet is "I'll Buy The Ring."

The popular Act, Layton and Johnstone are featuring the new big success "Paddlin' Madeline Home," at the Coliseum this week. This number has a wonderful reception, and will, undoubtedly, be amongst the big Panto. numbers this year.

The principal boy chorus number, "We're All Jolly Good Fellows," with which Miss Ella Shields has made such a wonderful success, is placed in most of the leading Pantos. It has an exceptionally catchy chorus, and is assuredly a success for a Principal Boy.

The popular "Toy Drum Major" is being eagerly snapped up by Panto. Producers. This number lends itself to exceptionally good lighting and dressing.

Kitty Kenway says:—"I introduced 'Save Your Sorrow' into my Act this week, and it really was a terrific hit. It will be some time before I shall want to replace it."

Comedians on the look out for a real good comedy number, are strongly advised to write immediately for a pro copy of "I've Never Wronged an Onion." We shall hear a lot more about this number during the next few months.

Virginia Davis gives an excellent rendering of "Why Don't My Dreams Come True," in "Cupid Whispers" Revue, which is at the Hippodrome, Ipswich, this week.

Fred Russell, who is playing at the Palace, Hammersmith, this week, has introduced "Toy Drum Major" into his act, which has proved most acceptable to the Hammersmith audiences.

Miss Gwladys Stanley, in "Round About" Revue, at the Grand, Birmingham, this week, puts over "San Francisco" in her own inimitable, bright, and breezy way with very gratifying results.

"Cheap Trips" Revue, most certainly realises the value of the "Wright" songs. Included in their excellent show are "Sunny Havana," "Paddlin' Madeline Home," "Why Don't My Dreams Come True," all sung by Bray and McSweeney. "Oh How I've Waited for You," and "Row, Row, Rosie," by Betty Green, and the troupe of dancers are using "Sweet Little You" and "Mandalay" in their act.

Lareine & Co., Ltd.

At the Variety Artistes' Ball, Covent Garden, this evening, Emlyn Thomas and his London Band will feature the firm's big hits, "Tell all the world" and the great new comedy sensation, "Where does the candlelight go?" Both numbers will undoubtedly be amongst the biggest successes of the Pantomime season.

"Tell all the world" is already being secured by the leading Pantomime Producers who, one and all, think it is the greatest "Boy and Girl" duet they have had for years.

"Lareine" Panto. Hits that are being secured quickly are the following:—"Oh! she does look nice!" (comedy); "Gee Gee, put your tongue out!" (comedy); "Poppy" (ballad); "Santiago" (wonderful production number); "Chinee" (Oriental song fox-trot).

Jack Hylton and his famous Band continue to delight their audiences with "Lareine" numbers.

At the Piccadilly, "Tell all the world" is a firm favourite.

All Pantomime Artists and Producers are heartily invited to call and try over new issues.

Keith Prowse.

Never before has a Panto song been snapped up so quickly as "If You Knew Susie." Practically every Principal Boy of note has definitely fixed on this great Chorus Song, and it will be heard during the festive season in every town in the United Kingdom.

Sissle and Blake made their initial appearance at the Alhambra this week, and have introduced with conspicuous success a number written and composed by themselves entitled "Why." On the same bill Jack Hylton and his famous band get a lot of comedy and applause out of "Collegiate."

At the Coliseum three acts are featuring numbers from this house, "Layton and Johnstone"—"If You Hadn't Gone Away" (a syncopated ballad that is coming right to the fore), "Noni and his Golden Serenaders" specially feature "Alabamy Bound" whilst Josie Fearon gives a superb rendering of "Rose of Italy."

Hetty King has found a winner in "If You Knew Susie" and is scoring a personal triumph with the number at Reading this week.

Alf. E. Dodds, Producer of "Something New," writes: "I am featuring 'Alabamy Bound' which is proving enormously successful. My band 'The Dixie Jazbos' are playing 'Peter Pan' and 'If You Knew Susie' and these items never fail to draw the applause."

At the Theatre Royal, Darlington, Budd Richie has introduced "If You Knew Susie" with instantaneous success.

In "Dancing Times" revue "Did Tosti Raise His Bowler Hat," "Rock a bye, my Baby" and "If You Knew Susie" are proving three "winners."

Chris. Ambrose, musical director of "Jog Trot" revue, says: "'If You Knew Susie' has been introduced in the production by Geo. Lawrence and has created a furore."

Renda Rudd the "really clever comedienne," is scoring at the Argyle, Birkenhead, with a complete K.P. repertoire which includes "Does My Sweetie Do—and How," "Dum Dum Dummy" and "If You Hadn't Gone Away." Miss Rudd is due at the Victoria Palace next week.

"Alabamy Bound" and "If You Knew Susie" are the outstanding hits of "Just Fancy" revue.

"The Gresham Singers" report continued success with "Lassie o' Mine," "Indian Dawn" and "The Clock is Playing." Quartette Parties are invited to write in for our latest list of Humorous and Straight numbers.

In Donald Keir's "Up the River" revue, Terry Glyn enhances his popularity with his great rendering of "Susie."

Producers, Managers and Artistes, call and hear the Season's Panto Hits at 43, Poland-street, Oxford-street, W.1.

Campbell Connelly & Co.

Reports to hand confirm the overwhelming success of "She Showed Him This—She Showed Him That" at the Hippodrome, Belfast, last week. It was a sensation with Daisy Wood, while Hilda Glyder at the Holborn Empire, and the Versatile Three, at the Grand, Birmingham, found it their biggest number. This will undoubtedly be the rage of all the pantos., and artistes are advised to secure their copies and parts early in view of the enormous demand we are experiencing.

"I'm An Airman" is another chorus winner of entirely different type, much sought after by Panto. Artists. J. W. Rickaby who originated this song was a riot with it at Stratford Empire last week, and has just made a record of it for the Winner Company.

"Where is That Girl Who Was Stolen From Me" increases in popularity each day, and Clarice Mayne and Dick Henderson, to mention but two, are among the host of artistes successfully featuring this winner. It is an ideal principal boy song.

"Chick, Chick, Chick, Chick, Chicken," originally featured by Billy Leonard and Ramon Newton, is proving a furore with the talented Misses Jean Paule and Leonie Lascelles, who feature it regularly. Jack Hylton and his famous Orchestra, in addition to recording this for His Master's Voice regularly feature it at all music-hall engagements, as also does Emlyn Thomas and Alfredo and his Band, while Hal Swain and his Toronto Band continues successful with "Oh! Darling Do Say Yes." Doris Ashton at the Hippodrome, Birmingham, is making a great hit with "Wondering" which is also regularly featured by Betty Blythe, the famous film star. Victor Vorzanger at the Palais de Danse, East Ham, is a staunch supporter of the firm's hits and continually features "Oh! Darling Do Say Yes," "Chick, Chick, Chick, Chick, Chicken," and "Wondering," etc.

"THE WORLD'S END."

Repertory Player's Production.

Play in three acts, by Reginald Berkeley. Presented by the Repertory Players at the Aldwych Theatre on Sunday, November 8.

A Waitress ..... Joan Luxton
Miss Gladys Dawkins ..... Margot Sieveking
Bernard Ravenscroft ..... Austin Trevor
Mr. Coverdale ..... Brember Wills
Dr. Elizabeth Danby ..... Helen M. Green
The Right Hon. Spencer Bodmin ..... Charles Carson
Professor John Rigby ..... Frank Vosper
Imogen ..... Beatrix Thomson
Mrs. Maturin ..... Clare Harris
Joe ..... Gordon Harker
Scotty ..... Henry Oscar
Bill ..... Kenneth Kent
Shwang-Ho-Tsin-Fang ..... Guy Pelham Boulton
The Right Hon. Arthur Laycock ..... Claud Graham
Jervis Bannister, J. Hubert Leslie

In the World's End," presented by the Repertory Players on Sunday last, Mr. Reginald Berkeley has reiterated the familiar truth that if people were granted their highest ambitions they would not be any happier. Unfortunately, he has tried to cover too big a field, and the various destinies in the second act took too long to work out, otherwise this modern mystery is a very interesting play. There is some clever characterization and some touches of sharp observation in the play which, if overhauled with the intention of giving a little more stress to the human note and less to the political, might stand a chance of success in the regular theatre.

The scene is an inn on Dartmoor with a name that gives the title to the play. It is kept by an old-world landlord, who is a host in the best sense of the word, and among the guests are a prominent politican, a successful novelist, a scientist, a lady doctor, a young girl who has run away from domineering relations, and an unhappy woman who longs for the peace of death to relieve her of her miseries. There is also a disconteted barmaid who dreams of Hollywood, and later, three ex-soldiers drift in out of the storm.

Into this ambitious group wanders a Tibetan Lama who has spent his life meditating on "impalpable forces," by concentration upon which, apparently, he is able to grant them all their desires. The politician becomes Prime Minister, and so ceases to have any beneficial use; the novelist writes real literature, and is chagrined to find that his earlier work is brought in judgment against him; the scientist becomes hard and uncompromising, and so loses the love of the young girl who has become his secretary; the barmaid finds that pearls and film acting do not make for peace of mind; the lady doctor finds that she is not constituted for family life; the Scottish ex-soldier only carries his present grievances to Parliament, and the innkeeper is broken-hearted when it is proved by the merciless scientist that his archeological discoveries are worthless.

It is, of course, as the Lama foresaw, so he mercifully allows the whole thing to be a dream. They all awaken to discover that the house has been struck by lightning, and so profit by their dim memories of that year of disillusionment. The only one who really obtains her desire is the unhappy woman whom they find lying dead under a heap of rubbish.

This curious mixture of realism and fantasy had the advantage of being exceedingly well produced by Mr. Norman Page, and finally acted by the loyal company that was willing to take so much trouble for a single performance. Every part was beautifully acted. It is difficult to know where to start when there were so many perfect little studies, but Mr. Brember Will's vague, indefinite, foolishly enthusiastic inn-keeper may well come first in the list—an altogether delightful piece of acting that, more than any writing by the author, gave an air of mystery to the hostelry on Dartmoor. Then there were Mr. Carson's inflated politician and Mr. Frank Vosper's clear-cut scientist, both excellently filled in; and equally memorable was Miss Margot Sieveking's film-struck barmaid. As good as anything else in the piece, too, was Miss Helen M. Green's lady doctor. This clever actress, with only a few lines to say, made a poignant and arresting character of the part with an effortlessness that spoke volumes for her command of technique, and her sure instinct for doing just the right thing at the precise moment. The three ex-soldiers were wonderfully well hit off by Mr. Gordon Harker, Mr. Henry Oscar and Mr. Kenneth Kent, for each was a genuine piece of humanity. Mr. Austin Trevor was good as the novelist, Miss Beatrix Thomson had some fine moments as the young girl, and Mr. Guy Pelham Boulton made a strange, still figure as the Eastern visitor.

A playwright who can provide so many magnificent opportunities for acting has achieved a good deal, and "The World's End" left one with the impression that a really fine play can be expected from Mr. Reginald Berkely some day.

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(b) ON THE WEST BEACH PITCH.

Applications, marked "Pier Pitch" or "West Beach Pitch" as the case may be, must be sent to the undersigned on or before Wednesday, 9th December next, of whom further particulars may be obtained as to the terms of the agreement which will be required to be entered into by the persons whose tenders are accepted.

The two pitches will be dealt with separately, and persons desirous of tendering for the two must send in separate applications for each.

As to the Pier Pitch, the Contract will be subject to six months notice expiring on the 1st October in any year should the Council think it necessary owing to improvements or proposed improvements on or in the neighbood of the Pier.

HERBERT ASHLING.
Town Clerk.

TOWN HALL,
BOURNEMOUTH.
November, 1925.

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By BATON.

A New Service.

Feldmans have introduced a new department which should be of considerable service to artistes and others interested in presentation. The presiding genius is Mr. Wiston Drury, who was responsible for several productions for the Daniel Mayer Company, notably "The Street Singer." He was also associated for many years with Nat Day, Martin Henry, Harry Leslie, Richard Jerome and Will Catlin. Last season he produced that excellent show "Carnival" at the Villa Marina, Douglas, and he is engaged to direct several pantomime items for Jazon and Montgomery, at Liverpool. His varied experience is at the disposal of all performers (including bandsmen) on the lookout for novel ideas. Apparently, ideas are Wiston's metier, and artistes bursting to 'create a furore' with their act, or with a special number, could not do better than have a chat with Mr. Drury, who has many interesting 'stunts' up his sleeve. This collaboration between publisher and performer is to be commended.

Jack Cotterell.

Another interesting, and somewhat romantic, development at the same house is the inclusion of Jack Cottrell on the staff. A few weeks ago he was an electrician at the Lyceum, and had the distinction of having one of his numbers worked in "The London Revue" at that theatre. "Hammersmith Broadway Blues" was the only American type of number in the revue written by an Englishman. This, and his "Hielan' Girl" were two of the numbers which so impressed Mr. Feldman that their author was asked to join the staff, and now he is busy creating further winners. Other numbers of his are being featured in Norman Lee's "Work Shy" revue, and in "Splinters," the Rouge et Noir show. Jack was one of the original members of "Splinters" when that popular entertainment was launched in France. His future career, in its new setting, will be watched with interest. In the meantime—best wishes.

The Smiler.

Billy Mason, the smiling one, scored heavily with a series of vocal numbers at the East Ham Palais de Danse last week. He received excellent support from Victor Voorzanger and his Band, who also gave a good account of themselves. Billy tells me, by the way, that his baby daughter, who recently came to Town, and her mother, are both "present and correct."

At New Cross.

A new dance band, with a style and originality of its own, which is proving very popular with the dancers at Laurie Grove Baths, New Cross, is the Saroney Dance Band. It is a fine combination of piano, banjo, violin, trumpet, two saxophones and drums, and is controlled by the drummer, H. G. Pinhorn. Billy Mason was with them on Saturday, and delighted a packed hall with some of his latest successes. Many special requests for numbers were made. Mr. Lea, the promoter of these dances, is to be congratulated on the success of his enterprise.

The Corner House.

Van Stratton, the popular leader of the equally popular band installed at the Strand Corner House (Basement), is as good a showman as he is a violinist. During a visit the other day he was obliged to respond half a dozen times to the applause which greeted one of his numbers. The particular piece was "Mamie," which, although it does no appear to have been extensively advertised, has great possibilities. His band consists of piano, violin, two saxaphones, trumpet, banjo and drums—all good musicians who seem to have jazz in their blood. Van Stratton well knows how to arrange a programme. Although he is a first-class executant, he realises that he must cater for the popular taste, just as his sponsors cater for the popular taste in a practical sense. Before the War he played at several of the London clubs.

Second Floor.

Oscar Thomas is the conductor of the band on the second floor of the same establishment. His combination consists of two violins, piano, harmonium, trombone, trumpet, clarinet, flute, double bass and drums (with a singing drummer). The band has been built primarily for classical interpretation, and they handle their programmes with masterly skill. The leader himself has a vigorous style, and his merry men are equally enthusiastic. Incidentally, he is meticulous in the matter of displaying the publishers' title cards, an example which certain other leaders would do well to follow.

Liverpool in London.

The other day I encountered that very genial Bohemian, Clyde—Lewis, on a first visit to London from Liverpool—and he looked very fit. Clyde controls the orchestra (of nine performers) at the Old Swan Picture House in that city, and he also plays at the Trocadero. With 27 years professional experience, he is one of the most accomplished violinists in the country, and is much in demand up North for all manner of functions. At the Picture House he makes a feature of big classical selections which are much appreciated by the patrons. He returned to Liverpool on Sunday night, and if I mistake not, his flying trip was a memorable one.

Back From Down Under.

Bert Ralton is now back in London from Adelaide after a successful sojourn. He was with the Savoy Orpheans before he went to the Antipodes, and I hear that he is going to the Shaftesbury. He is a talented soprano saxophone player.

Portobello Success.

I learn that last Sunray at Portobello, eight thousand five hundred people paid for admission to the Marine Gardens, Portobello, where Leslie Jefferies is in charge of the musical arrangements. "On With the Dance" is evidently a favourite indulgence, and Leslie Jefferies' a favourite band, North of the Tweed.

New Publishing House.

The Sentinel Music Publishing Company, the latest to join the ranks of the publishers, is located at Sentinel House, Southampton Row. Their first publication is a tango, called "Tango Maid," by J. Dixon Robinson and Wilbert E. Blincoe—a tuneful number which should enlist much support. It is being featured by Eddie Leslie (who has just returned from a world tour) at the Tango Club, Thayre Street.

Encouraging British Composers.

It is refreshing to note that the policy of this firm is to give every possible encouragement to British composers. If the same energy can be directed towards this desirable goal as is being applied in the film world, interesting results should accrue. British composers are not without brains or ability, but hitherto the only thing lacking has been opportunity. In many cases previous American exploitation has been the essential qualification for a number to be handled over here, and if that embargo, and the status of our own writers, can be raised, something worth while will have been accomplished. In the interim, blessings on the notion.

Southsea Celebrations.

F. A. Kennedy is supervising the musical arrangements in connection with a big Armistice Ball at the Town Hall, Southsea, to-night. He has a very useful combination and reports that "Pango Pango Maid," and "The Prisoner's Song" are two of his most successful numbers.

New Waltz by Hull Men.

Two Hull young men have written a new waltz song, called "Brenda," which should soon become popular. The piece is a typical dance tune, with a tuneful flowing melody and a good swing, and the lyric is appealing. Pat Richards has written the music and Hubert Nicholson the words. The piece is scored for the ukulele.

Brightness at Dulwich.

At the Dulwich Baths, East Dulwich, an excellent rendering of dance music is given by the Wheldale Orchestra, whose sense of syncopation is a triumph. The orchestra is composed of piano, violin, saxophone, banjo, trumpet, trombone, and drums, with the saxophonist doubling on the clarinet and the violinist doubling on two saxophones. All the members of the band can sing, and they certainly make themselves heard. They play at the Baths every Saturday and Monday.

The Sheffield Season.

At the Imperial Rooms, Pinstone-street, Sheffield, the new dance season opened last week. The "All-Star" Orchestra is in attendance there four good players with Fred Archer at the piano. They render poular dance music very ably, and ther repertoire includes all the latest numbers. Among the most poular waltzes are "When You and I Were Seventeen," "Brenda," "I Love the Moon," and "Shadowland."

A Shoreditch Attraction.

Syd Kaplan, resident M. D. at the London, Shoreditch, controls one of the most efficient orchestras in London. A capable musician himself, he manages to combine discreet showmanship with a deft wielding of the baton, so that all his offerings are masterpieces of presentation. His orchestra is an institution at this small but comfortable house, and the other evening, when we were there he received something of an ovation.

Emlyn Thomas.

Emlyn Thomas and his London band, who are at the Holborn Empire this week, will also officiate at the Ball at Covent Garden to-night in aid of the Variety Artistes Benevolent Fund. Dancing will commence at 10 and continue until 4 a.m.

FROM THE PROVINCES.

William Archer's play of adventure, "The Green Goddess," is the attraction at the Theatre Royal, BLACKBURN, this week, with a well-balanced cast.

At the Theatre Royal, BOURNEMOUTH, Messrs. Macdonald and Young present the musical play, "The Street Singer," with the following cast: Maisie Bell, John Carrodus, Leedham Stanley, Hillary Fisher-White, Elizabeth Vaughan, Juliette de Gai, Daisy Revett, Leon Simkin, Jack Day, C. Murray Ind, Lilian Wallace, Margot Steed, Angelica Montefiore, and Olive Ellis.

At the Prince's Theatre, BRISTOL, a welcome return visit is paid by Miss Julia Neilson and Mr. Fred Terry and company, who present "Sweet Nell of Old Drury." At the Theatre Royal the attractive musical comedy "Katinka" is presented. The cast includes Miss Vera Barker, Miss Beth Hayman, Mr. Gordon Rennie, Mr. Jas. Furse, Mr. Hugh Friel and Miss Maud Sheringdon. At the Hippodrome the variety programme is headed by Dr. Angelo's Living Jewellery. Other turns are J. W. Rickaby; Jack Lane, the shy yokel; Charles Penrose, the jolliest of topers; Bert Maddison, in his burlesques; Nora Bancroft's ballads; Christo and Strand, and Mona Grey. At the Empire a successful revue is "Bumps," which causes roars of laughter. At the Little Theatre, the company present two of John Drinkwater's plays—"The Storm" and "Mary Stuart."

At the Palace, BURNLEY, Ray Brothers stage "The Side Show," the principal parts being in the hands of Fred Morgan and Monty Golding.

At the Victoria, BURNLEY, J. Gordon Flaming presents the Edward Dunstan Shakespearean Company. Mr. Dunstan and Miss Gertrude Gilbert excel in the presentation of their innumerable characters and they are ably supported by a clever company. At the Empire Harry Firth presents a musical Revue—"Oh! Dolly!" George Bolton leads the fun, and he is ably supported by Eileen Audrey, Stella Ulmar, The Taree Gullivers, the Dolly Girls, and others. "Side Shows," one of Ray Brothers productions, is at the Palace with a star cast which includes: Fred Morgan, Arthur Lewis, Will Sellars, and Monty Golding.

The D'Oyley Carte Opera Co. are always a popular attraction at the Grand Theatre, DERBY. "Iolanthe" had an enthusiastic welcome on Monday, and will be again presented on Friday. On Tuesday and Saturday (matinee) "The Micado" is being done, and "Ruddigore" to-day, "Patience" being the selection for Thursday and Saturday evenings. J. Ivan Menzies and Hilton Layland are seen to advantage in the comedy roles, and Sydney Granville, John Huntington, James Hay, Kathleen Anderson, Marjorie Eyre (Derby's own product), Margaret Philo and Winifred Williamson are all equipped with adequate voices, whilst the chorus is also strong. The staging is quite lavish and each production is on traditional lines. Mr. R. B. Burston, B.A., wields the baton. There are surely no greater laughter-raisers than Thos. F. Convery's successful show. "On the Dole," which fulfils its aim perfectly. That clever young comedian Albert Burdon is chiefly responsible and repeats the success made on his last visit. Starting as a private in the ranks on the point of demobilisation, he takes us through a succession of scenes of excruciating merriment in his efforts to establish himself in civil life, and nothing funnier than the "Labour Exchange" and "Navvy" episodes could be imagined. Syd Railton acts up to him admirably, as does Jack Wakefield, a first-rate "dude." Vie Vivienne is a chic comedienne, and excellent work is done by Johnny Cavanagh as a female impersonator, Harry Clayton, Billy Russell and Ada Leon.

At the DEVONPORT Hippodrome, popular Miss Florrie Forde presents her latest revue "Here's To You." Miss Forde takes the leading role with her customary vim and ability, being well supported by Sinclairs and Dalva, Aleta Turner, Alma Martell, Daisy Figaro, Stamford and Allen, and the Palladium Four.

"White Cargo," presented by Ida Molesworth and Templer Powell, is at the Theatre Royal, EXETER, Mr. Murray Carrington, Mr. Fred Wright and Miss Kathleen Boutall being the principals.

Mr. Charles Doran is paying a welcome visit this week to the Pleasure Gardens Theatre, FOLKESTONE, where he is presenting a round of Shakespearian plays.

"The Nervous Wreck" is at the GLOUCESTER Hippodrome, the cast including Peggy Wyse, James Holland, Cecil Bevington, Brian Hayle, Frederick J. Little, Nora Bird, Oswald Lingard, Lawrence Wynne, William Boast, Fred Rivenhall, Huntley Gifford, and Ernest Belmont.

At the King's Theatre, GREENOCK, Mr. Barry O'Brien presents the three-act comedy, "Isabel, Edward and Anne." The company includes Harcourt Beatty, Rita John, Jane Grahame, Bertha Dore, Malcolm McLean, Edward Woodings, Peggy Talbot-Daniel, and Connie Eddis. Muriel Martin Harvey and Garry Marsh are at the Gaiety Theatre, HASTINGS, in "Educating a Husband."

At the HALIFAX Theatre Royal "Patricia," a comedy with music, is presented. Dancing and smart comedy are its notable features. A good cast includes Dorothy Laurie, Vida England, Harry Frankiss and Harold Flanklyn, while J. H. Wakefield in the breezy part of Ogden Scales provides much amusement. Vaudeville is once again staged at the Palace. In a good bill are Leslie Strange in his character burlesques, Olga Charna, an excellent soprano, and Finlay Dunn at the piano.

At the Theatre Royal, ST. HELEN'S, Macdonald and Young, by arrangement with Herbert Clayton and Jack Waller, present "No, No, Nanette." Glyds Cruickshanks is in the name part, and Connie St. Clair, Frank Hector and Hal Gordon are in the cast.—Ernest Dottridge presents the revue, "Daily Doings," at the Hippodrome, with Eric Dudley, Dolly Dubois, Ernie Dubois, Lena Brown included in the company.

A fine attraction at the KEIGHLEY Hippodrome is provided by Sir Frank Benson and his Company in plays of Shakespeare, and old English comedies. The manager (Mr. J. Austin Walshaw) is to be commended on booking such an excellent programme.

The attraction at the LEICESTER Royal Opera House this week is a first visit of "No, No, Nanette," presented by Macdonald and Young, by arrangement with Herbert Clayton and Jack Waller. The various characters are well taken by Lola Patey, Phyllis Sinclair, Grace Wilson, Edna Bellonini, Noreen Hamilton, Norah Henderson, Jennie Richards, Tom Shelford, Jack Key, and Louis Rihll. The augmented orchestra is under the direction of William Brightwell. Fred Clements presents at the Theatre Royal his popular Skegness Entertainers, who are giving an excellent show to good audiences. Mabel Hind receives much applause for her items. Carlos Ames is a pleasing harpist and does well. Jimmy Loft and Rob Currie are two comedians who create endless merriment. The Four Arcadia Girls (Gladys Montague, Barbara Neale, Eily Gerald, and Bobbie Paine) are excellent dancers. Gordon Webster, Kay Blake, George Baines, Charles Harvard, Ted Cartwright, and Bobbie Cowgill are others who do well. An entertaining revue staged and devised by Jack Taylor is giving much satisfaction at the Palace. The strong cast includes Jack Hodges, Billy Rowland, Henry Weste, James Ross, Frank and Albert, Gaby Revette, Ivy Wright, Ivy Proudfoot, Pansy Taylor, Innes Tennent, Maeder and Marise, and The Wonder Girls. Several specialities are introduced with success. Charlie Rich is presenting at the Pavilion a capital show in "Three Bags Full," which is doing well. Good comedy is given by Elsie Roby, Charlie Rich, and Chas. Congere; Sammy Curtis is a good dancer. Jessica Way, Jean Gray, Wal Clinton and Nan Carrier were also well received.

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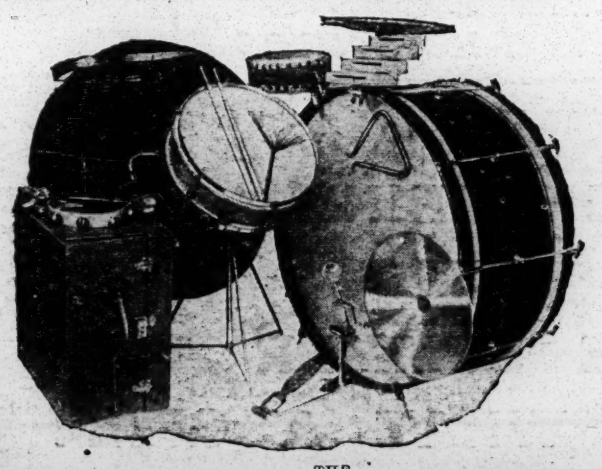

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